AMOUS
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F FILMLAND
#204
NOV

A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

FAMOUS MONSTERS® OF FILMLAND

HORRORWOOD GLAMOUR GHOULS

THE FACES BEHIND THE MASK-ARA!

HIGHLIGHTS FROM FAMOUS MONSTERS OF FILMLAND: THE EARLY ISSUES!

SPECIAL FEATURE:

PETER CUSHING REMEMBERED

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NEW FM FILMBOOK-

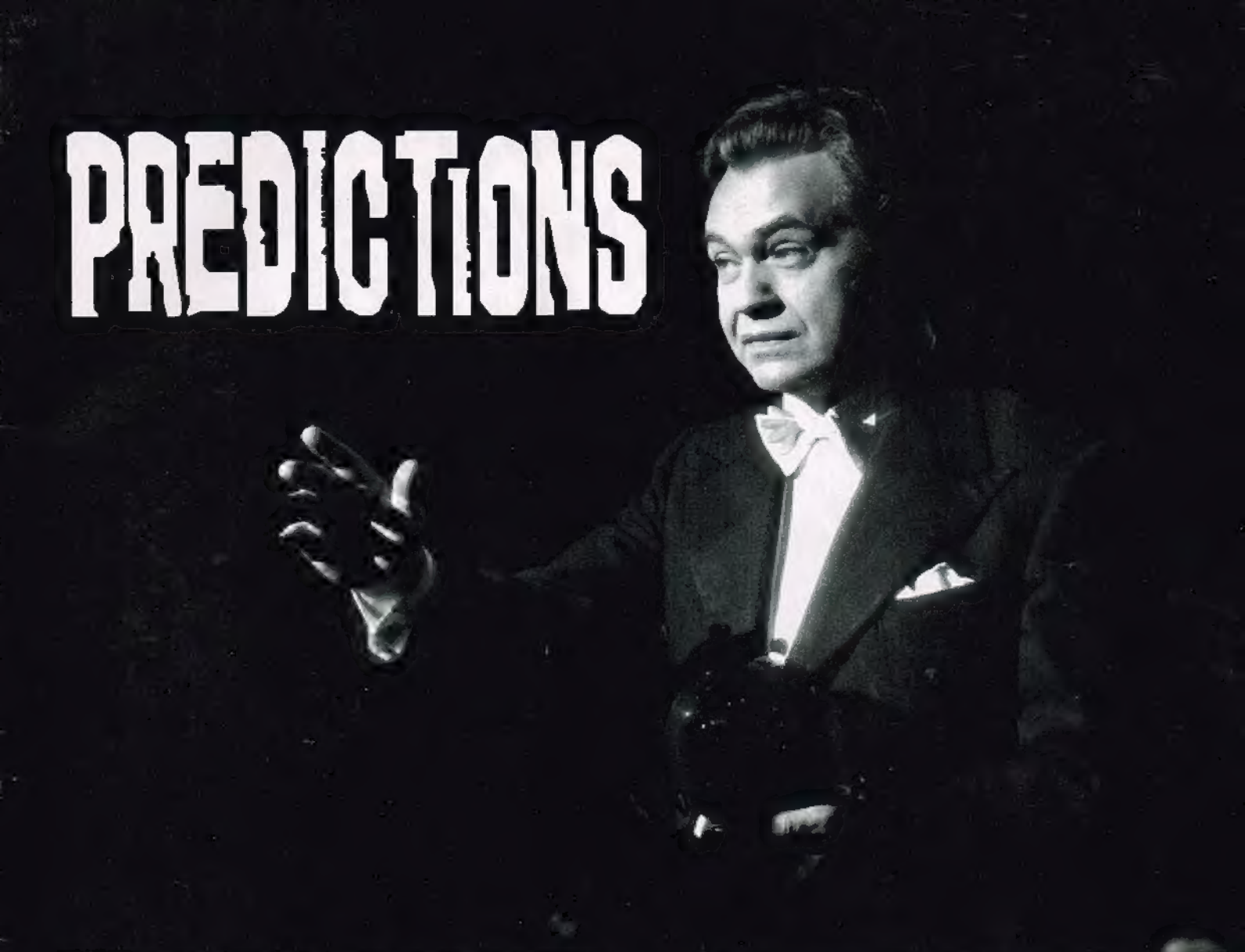
SUPERNATURAL

Longtime Cushing Cohort Christopher Lee From Hammer Film's CURSE OF FRANKENSTEIN

Kirk

Once again it is our sad privilege to dedicate this page to another of our beloved brethren to depart from among our ranks. "Go gently into that Good Night, Peter". (THE HOUSE THAT DRIPPED BLOOD, screenplay by Robert Bloch.

PREDICTIONS



Yes, that's Edward G. Robinson, "Little Caesar" himself, holding the crystal ball. (From the marvelous mysterioso film NIGHT HAS A THOUSAND EYES. I just saw it again recently on television and recalled how gripping it was. If you've never seen, by all means do so if you ever get the oportunity.)

This long departed actor graciously let us borrow his crystal ball to look into the future of FAMOUS MONSTERS. We saw at once the results of an editorial confab held at our publishing headquarters in mid-August. Gathered there was a stellar selection of Horrorwood's leading imagi-movie mavens, master-minded by publisher Ray Ferry himself: Mark (PUMPKINHEAD scripter) Carducci, who has his finger on the pulse of upcoming and current horror pix in production...Don(osaur) Glut, the expert on prehistoric saurians and legendary Frankensteins & Draculas... Eric Hoffman, FM's own Answer Man, a veritible librarian of imagi-movie lore...Frank Bresee, maestro of the Golden Age of Radio...Bobbie Bresee, Glamorous Scream Queen with a flair for writing...Kevin Burns, a real, live top-brass movie exec and fanta-film fan who is lending his marketing expertise to FM in an advisory capacity...Bill Malone, imagi-movie producer, director and expert on the craft of modeling FX and currently active on movie and TV productions all over Terrortown...plus contributions from such literarians as Bill "Keep Watching the Skies" Warren, Ron "Graven Images" Borst, Brad Linaweaver, and...well, let's just say FM readers will be privy to some pretty prestigious parties.

So what does this powwow of high-powered minds portend for the future of a 10-times-a-year FM? Fantastic Filmbooks packed with rare fotos and info on famous and infamous genre gems...Up close and personal conversations with the greatest names in fantasticinema without the hardline "commercial " edge of other mags...Alladin's treasure in the form of exotic photos, letters, and memorabilia from 65 years of collecting by yours truly plus a marvelous myriad of movie magic from my fellow fiends...And always those classic FM covers of the crown players from Ghoulden-Age Horror!

Welcome to you new readers in Greece (our first time there—send us some pix of yourselves) and a special hello to all you GI's picking us up at PX's all over Europe from ex-Staff Sergeant "Ack-Ack". FM is spreading like wild fear thruout the world! Spread the word that FM is back and watch us grow. (And tell 'em "Little Caesar" predicted it.)

Forrest J Ackerman

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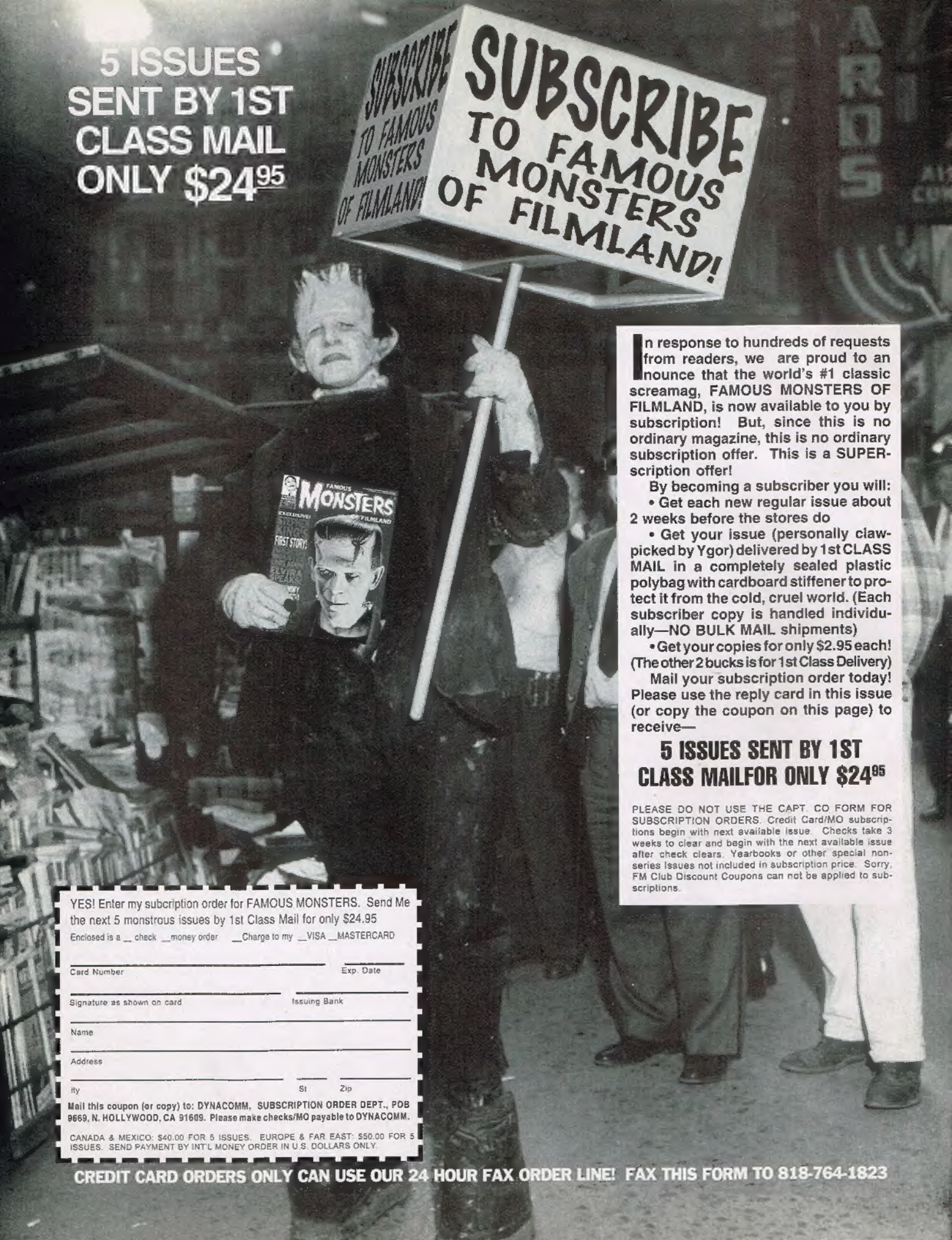

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The face of misfortune—the horrific handiwork of Peter Cushing's Baron Frankenstein in the ghastly guise of his monster as portrayed by Christopher Lee in Hammer's CURSE OF FRANKENSTEIN—painted by FM newcomer Daniel Kirk.

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THE PUBLISHER'S CORONER

Well, Monster Lovers, here we go! For the first time in FM history, our favorite screamag is now a monthly!

Forry is psyched and rarin' to go and the whole gang of contributing creepsters is busier than Tor Johnson at an all-you-can-eat buffet.

Excitement is building for next year's Son Of Famous Monsters World Convention here in LaLaLand. Our ad only hints at what's to come. We're planning a lot of surprises for this event and waiting for confirmations from some exciting guests we expect to announce very soon. Check page 35 for info on getting your advance reservation kit.

But where's October, you ask? No, you didn't miss an issue. Our covers will sport a date a month in advance of our on-sale date so we are current on the newsstands. October is incorporated into this issue. Next issue will be December (on sale November 1) followed by the January/February issue (on sale December 1.)

Now 10 times a year (except January and July—Dr.Ackula needs a chance to sleep!) we'll bring you more classic monsters, more classic terror, more Captain Company creations... more Ack-citement than ever! Creep reading & pleasant screams!

Ray Ferry
Publisher

This issue is dedicated to DR. JUAN CAMACHO, a longtime Mexifan of FAMOUS MONSTERS who, from south of the boarder in Tijuana, for years has been adding to the Ackercollection of Spanish language editions of "Frankenstein" & "Dracula". Furthermore, whenever his travels take him abroad, he keeps a pterodactyl's eye (that's sharper than an eagle's) open for any foreign fantastic filmemorabilia that would please the jaded optics of the Ackerhombre. Muy gracias, senior. Vaje con monstruous,amigo grande; or, as one would say in the universalanguage Esperanto: Multan dankon, sinjoro and Iru monstrue, amiko granda.—Onklo Forry

DR. CAMACHO, THE PHANTOMEXICAN

BORN AGAIN FILMONSTER FAN

Mr. Ackerman, until not long ago, I was worried that I'd been born too late. Having entered this world in December of 1979, I never had the chance to see DRACULA in the theater, or THE CREATURE FROM THE BLACK LAGOON, or, for that matter, had the chance to read an issue of FM. There were times when all I wanted was to find a time machine so I could go back to the "ghoul-don days" and experience all that I had missed. Sure, I could rent a video cassette and see Bela Lugosi walk those famous hallways of Castle Dracula, but it just can't compare to the experience of seeing it on the big screen, among a hundred other amazed children. I wanted more. More appropriately, I NEEDED more. And yet, I couldn't get any more. I couldn't just hop into a time machine and be whisked away into the early days of horror films. Then, I saw a light in the darkness. In 1992, a program was aired called THE HORROR HALL OF FAME, which featured a tribute to you, your magazine, and your legacy. I was in awe. Here were some of my idols; Joe Dante, John Landis, Rick Baker, all speaking about one magazine that had influenced them in such a profound way. I knew I had to get my hands on some **FM** issues. However, after traveling from convention to convention, putting endless strain on my wonderful parents, who were gracious enough to go along with my desire, I found that it was nearly impossible for a kid of my age to get ahold of something as priceless as an **FM** issue. The dealers at conventions would place the mags in glass cases, where all I could do was gawk at the wonderful covers and fantasize about what might be lurking behind them. Then, when it was most needed, a breakthrough occurred. I was exiting a local bookstore and glanced at the magazine rack, where I saw those beautiful letters, spelling out the word "MONSTERS". I recognized that blurb instantly, and almost knocked over a shelf of books as I lunged for the magazine. The cover shouted, "The return of **FAMOUS MONSTERS!**". I almost fainted right there. The impact had hit me so hard. Now, thanks to you and your staff,

my journey for the "ghoul-don days" is at least a bit more complete (and quite a large bit it is!). You've given me something to look forward to when I visit the bookstore and glance at the magazine rack. It's as if part of me has been reborn, somewhere in those early days where Lugosi, Karloff, Chaney and Son, and all the other great ones ruled the silver screen. For me, at least, they still do. Once again, thank you.

JOHN DEDEKE
St. Louis MO

• Welcome to the club! The "ghoul-don" days aren't done! They'll continue to live in our pages.—4E

WANTED! MORE READERS LIKE

JOHN DEDEKE

BETTER THAN ITS SLAYDAY

I have to admit, I wasn't sure at first whether the new **FOMF** was just some kind of anniversary reprint thing or what, but I know that's not the case now. I picked up #202, and to say the least I'm STUNNED! Forry, my first exposure to FM was the Boris Karloff memorial issue. Looking back over the years, I've sadly had to evaluate that the magazine in general began a slow slide downward in quality from that point on. By the mid-70s I found myself forced to drop the book—it had just become too juvenile (and besides, just about 1973 was when I started seriously buying comics—my collection of them is dangerously out-of-control these days). I had enough back-issues bought by mail-order to know the true "glory days" of **FM** were in the past (my collection goes back to #31—the earliest available at the time). But man—you're REALLY back now! From cover to cover, I believe **FM** is now as good or better than it was during its heyday in the 60s! You've managed to revive the format, the features, the style, and that elusive mixture of scholarly articles with unbearable puns. Wedging the Elvira interview between the Frankenstein and Mummy articles is EXACTLY what I mean! Good grief, even your advertisements reek of the good old days! It's hard to describe the feeling I have poring over this not-yet-dusty tome, Forry. In that dark period between the cancellation of all the sci-fi, superhero and secret-agent TV shows and my immersion in the world of comic-books, **FAMOUS MONSTERS** filled a huge void in my life for a number of years, and while the magazine has been gone for a long time, the effect has never left me. I was reminded a couple years ago that, while I've long had aspirations to become a comic-book creator, I've had aspirations to be a publisher-editor for even LONGER, and it was FM that planted the seeds in my soul that have never left me. So let this be a slightly belated WELCOME BACK, Forry! I'm so overjoyed—it's like being reunited with a long-lost friend! (And gee, how many magazines have the editor's name listed on the COVER? (Accept no imitations!)

HENRY R. KUJAWA
Camden NJ

• Gernsback, Merritt, Zane Gray, Hitchcock, Ellery Queen and Asimov have been recognized on the covers of their respective periodicals. Such cover credit was denied me during FM's first generation. Putting my moniker on the covers of the new FM was the doing of FM's new publisher, Ray Ferry, whose friendship has added immensely to my life and whose extraordinary talents are in large measure responsible for the much ballyhooed reincarnation of FAMOUS MONSTERS. A better partner I couldn't imagine—4E

WANTED! MORE READERS LIKE

JULIE ANN & RALPH MANESS

THE DEVIL YOU SAY

Three cheers and a hooray to you sir, for resurrecting this, the greatest of all film magazines, so important to my formative years & the appreciation of the horror classics of yesteryear! One request, would it be possible in a future issue, to feature an article on one of the most under-rated horror films of all, 'THE DEVIL RIDES OUT' (1967), which always seems to be dismissed out of hand when great horror films are discussed. Very little has been written about this splendid film or the importance of its author, the late, great Dennis Wheatley on the horror genre. Everybody writes about 'Rosemary's Baby' being the landmark film regarding the occult, but 'The Devil Rides Out' was made a full year earlier and fully deserves as much kudos. With the resurrection of Hammer Films and its plan to remake this film, I also believe that it is rather topical!!

MICHAEL DAVIDSON
Cartwright NSW Australia

• You may hear from Rosemary's Baby about this!—4E

WANTED! MORE READERS LIKE

RON R. CHAMBERLAIN

PRICEFUL COLLECTION

I knew I could count on **FM** to provide the best tribute to our beloved Merchant of Menace, Vincent Price. A long-awaited issue, **FM** #203 was a delight from cover to cover! Thank you so much for the picture of Vincent and Coral on page 40. That photo alone was worth the price of the issue! Lawrence French's interview was an unexpected treasure. The filmography was much appreciated. Being well on the road to owning all of this great actor's films, I now have the definitive list from which to try to complete my collection.

JIM NEMETH
Arlington Heights IL

• I'm sure Vincent would be gratified.—4E

WE'LL NEVER FORGET

The world is once again a poorer place. Peter Cushing has died. When I met him at the FM Con in New York City in 1975, I told him how much I enjoyed his films, and he replied: "Why, my dear boy, how good of you to say so!" I will never forget this wonderful man's warmth and kindness to one of his greatest fans (me!).

BOB GREEN
Boston MA

• The dictionary could well define "kindness" in a name: Peter Cushing.—4E

(CONTINUED ON PAGE 64.....)

The Bride wore fright. Elsa Lanchester as the intended BRIDE OF FRANKENSTEIN, a film we hope will someday be reunited with its long lost footage. (Universal, 1935)

THE FACE BEHIND THE MASKARA

by eric hoffman

the glorious glamour ghouls of horrorwood

OUR ANSWER MAN has a lot to answer for as he does a Mary Philbin in reverse and instead of unmasking the Phantom of the Opera, the most hideous male fiend of all time, reveals before your very eyes fourteen frightening female faces. In a light-hearted approach "our" Eric gives you a thumbnail sketch of wretch after wretch. (More than a thumbnail would be more than flesh & blood could bear.)

Patricia Laffan was the DEVIL GIRL FROM MARS (1954), while Sandra Harrison looks like she's ready for a midnight ride in a sopwith camel in BLOOD OF DRACULA. (1957)

the reptile

Half-human, half-snake, forked tongue flicking, poison fangs making her the last girl you'd take out on a date (and she would be!!!), Jacqueline (BLAKE'S 7) Pearce took several bites out of a Cornwall village in 1966 as THE REPTILE for Hammer Films. Mind you, it's not all her fault. Seems she was cursed by a snake cult in Borneo when her father (Noel Willman) got too nosey about their secrets. Now every so often her complexion gets scaly, she sheds her skin in the winter, hibernates in caves under the family mansion and gives her victims a killer hickey they'll never forget! The brother of one of the victims and his wife almost fall victim to Old Viper-Fangs before everything goes up in flames.

the wasp woman

Nobody likes to grow old, especially if you're the head of a cosmetics corporation whose products are supposed to make women youthful. That's the problem facing Janice Starlin (50s Bee-film fave Susan Cabot) in the 1959 cult SF chiller directed by Roger Corman. Janice is successful. Rich. She's also worried that her fading looks could wreck sales. She gets a new lease on youth thanks to scientist Dr. Zinthrop and his serum from the enzymes of the Queen Wasp's royal jelly. The result? Janice looks younger, gorgeous. There is, however, one liiiiitttttlllleeee "problem": There's a side effect to the serum nobody knew about. At night, Janice turns into a half-wasp horror, buzzing thru the building, claws clicking, antennae twitching, making "stinging" remarks as she claims one employee after another for deadly dinner dates (guess who's gonna be dinner?) before meeting her untimely end. And who says corporation bosses don't feed off their employees?

freaks

You've heard of a femme fatale? Well, meet Cleopatra (Olga Baclanova), the girl on the flying trapeze. In Tod Browning's macabre masterpiece FREAKS (1932), she's a real killer...fatal to whoever is the victim of her charms. She's already put the whammy on wealthy circus midget Hans. In fact she has plans to marry him! Of course, those plans also include her becoming a merry, wealthy widow in very short order, thanks to some carefully measured doses of poison. But crime doesn't pay, especially when Cleo and her strongman lover become the target of revenge by the freaks in the traveling circus. In the end...well, Cleopatra's not the woman she used to be. In fact, she's a chick that ain't chic!

she-freak

Kind of hard to believe that this charmer was once a beautiful waitress (Claire Brennan) who hit it big with the owner of a traveling carnival. But like her sister-in-greed in FREAKS, the heroine of this 1966 morality play bites off more than she can sink her teeth...er, fangs, into when she has something going on the side. Hubby finds out, hubby gets killed, she gets the carnival and her boyfriend goes to jail. But like FREAKS' femme fatale, our girl truly becomes part of the carnival's bizarre world, thanks once again to the vengeance of the show's freaks.

the gorgon

Now here's a girl with a real problem in Hammer's 1963 chiller directed by the legendary Terence Fisher. It isn't

Now this is what you call a Scream Queen! Martian style. If you want to see more like her just take a trip on ROCKETSHIP XM.

Many feature creatures work a second job to sustain them between films. This lovely lady (Andree Melly) is a patient of the London Eye and Dental Clinic run by the old ghoul from LONDON AFTER MIDNIGHT. Her new classy looks landed her a stint with the BRIDES OF DRACULA (Hammer/Universal, 1960) along side Peter Cushing and David Peel as the (one time) Count.

enough that Carla (Barbara Shelley) had amnesia and works in a sinister asylum as assistant to its director (Peter Cushing) who is very possessive of her. When the full moon rises she changes into a were....no, that's another picture! ..she becomes possessed by the spirit of one of the legendary Gorgon sisters and becomes a creature (Prudence Hyman) suffering from maybe the ultimate "bad hair day"...er, night. No hair stylist in their right mind is going to touch that head of hissing, reptilian tresses! Besides, anybody who runs into her during one of her hiss-fits gets stoned...in every cell of his body! Talk about having a hard time keeping a boyfriend.

blood of dracula

Working for extra credit in Science class is one thing. But when part of that work is turning into a haemoglobin-happy harpy, that's just a bit too much! But that's what's happened to this young lady (Sandra Harrison) in this 1957 chiller, when the school science teacher picks her as the ideal subject for experiments. Seems Miss Brandon is trying to unleash the forces within us. And, of course, since part of the process involves using an ancient amulet from...get ready for it...Transylvania, you know that it's not going to be any Bridey Murphy that's going to come for dinner.

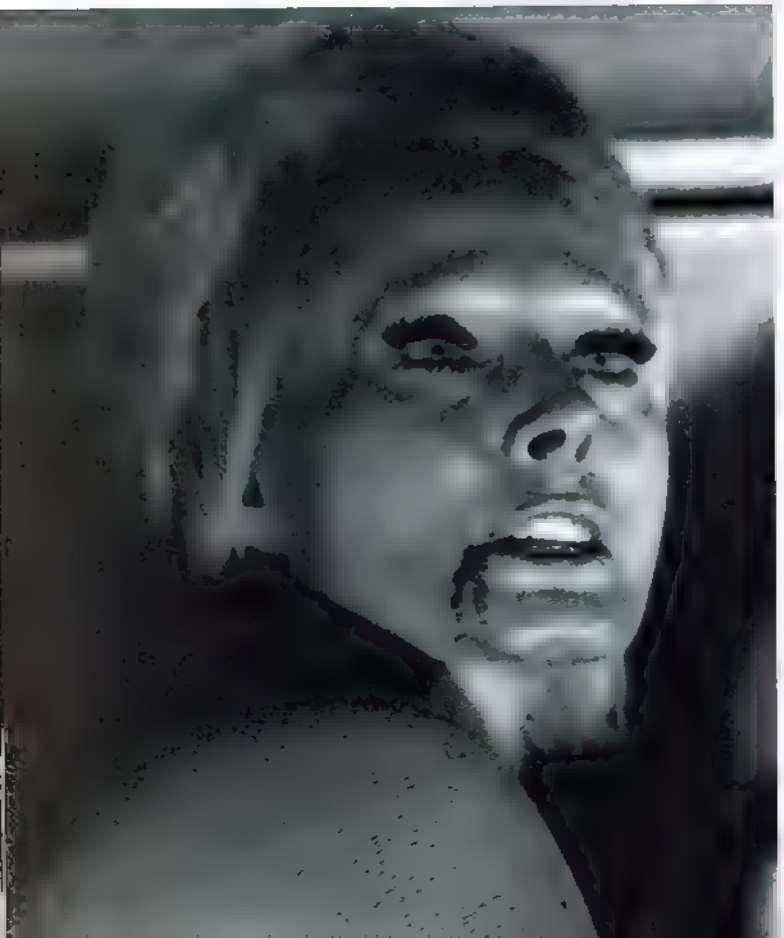
doctor jekyll & sister hyde

I'm sure Robert Louis Stevenson never had this in mind

Universal's 1936 classic DRACULA'S DAUGHTER (Gloria Holden). Edward Van Sloan as Dr. Van Helsing and Irving Pichel (as her sinister bodyguard) who would later direct the George Pal/Robert Heinlein scientifilm DESTINATION: MOON. Below: Before there was Anne Parillaud in John Landis' INNOCENT BLOOD, there was this sanguinary siren in DR. JEKYLL ET LES FEMMES ("and the Ladies")

This little lady is wronged by THE SATANIC RITES OF DRACULA (Hammer/Warners, 1973).

Florence Marley was the oviparous space vampire Velana, the QUEEN OF BLOOD. Directed by Curtis (NIGHT TIDE) Harrington in 1966 for AIP. Also features Forry Ackerman and Basil Rathbone, in one of his last pictures.



when he wrote his classic story. But leave it to Hammer to come up not only with a new twist to the story of Jekyll & Hyde, a man beside himself, but the best-looking version of Hyde ever to slash with a scalpel. Instead of getting "Mr. Hyde" when he comes up with his potion (I think he's trying to slow down aging), Young Dr. Jekyll gets the drop-dead gorgeous Sister Hyde (Martine Beswick) in the 1971 adaptation. And believe me, she's really drop-dead. Ask any of her/his victims. Seems she's been doing in some of the folks in Whitechapel for their glands for Jekyll's potion. Does this mean that Jack The Ripper is really Jill The Ripper? I guess it depends who's around at the time. And what kind of mood he or she is in.

queen of outer space

Once upon a time, there was a Queen. Her name was Yllana (Laurie Mitchell), and while she only ruled the planet Venus, she knew that she was destined to be the QUEEN OF OUTER SPACE (pretty sneaky way to sneak in the title of this 1958 SF flick, eh?)....with a little help from her handy-dandy deadly Beta Disintegrator! She keeps her face hidden behind a mask. Because she's such a beauty? Nope. Because she probably has the worst case of radiation-caused intergalactic acne you've ever seen! Which makes it pretty difficult for her to get dates so she can kiss and do whatever it is evil queens do by the light of the Earth. So you can guess that she's not too crazy about men since they turn her down for her more attractive subjects. But isn't destroying the Earth and anybody else who ticks her off overreacting just a bit?

the astounding she-monster

She's beautiful! She's bountiful! And she's got a touch that will send you right out of this world. And into the next one. She's THE ASTOUNDING SHE-MONSTER (1958), alien visitor from another planet whose ship crashlands in the woods. She may be weirdly gorgeous but she also has a radiation-packed touch that's pure death. (Must've seen Karloff in THE INVISIBLE RAY.) This may be why everybody she encounters is scared to death of her. If she doesn't do them in first. It's only after she's killed off three of the film's five human characters that hero Robert Clarke finds a way to finish her off. Then he learns that she's a messenger for the other civilizations in outer space! So much for "friendly" first encounters.

attack of the 50-ft. woman

There are some guys who go wild for tall girls. Well, fellas, have we got a girl who fits the bill! Meet Nancy Archer (Allison Hayes). She has this little problem. See, she ran into a satellite out in the desert as well as its alien owner. He wanted the diamond ring she was wearing. In exchange, he gave her a radiation treatment that made her grow until she was 50 feet tall. If you think her two-timing husband wasn't happy about it, how do you think Nancy felt! But, guys, there is one little thing we'd better warn you about: she has a tendency to get rather angry when she's being two-timed. Then she does things like tearing up her husband...and an entire town.

devil girl from mars

(To the tune of "COPACABANA") Her name is Naya, She is a Martian. She is the DEVIL GIRL FROM MARS, And she came down from the stars, To find a boyfriend.... WELL, not really a boyfriend. It seems that... ready?...MARS NEEDS MEN! (Funny, I always thought it was "Mars Needs Women")...and she's been sent to get

Ingrid Pitt's face turns to zits on her wedding day in COUNTESS DRACULA (Hammer/20th Fox, 1972)

The Vixen of Venus, Zsa Zsa Gabor, loses face (in this case the one she hides behind) as the QUEEN OF OUTER SPACE. 1955 Allied Artists' production of a script by the late Charles Beaumont.

a specimen or two of our men to take back to the female-run Red Planet in this 1955 low-budget sci-fi film from Britain. Soon after she lands in her spaceship, a group of people at an inn on the Scottish moors discover she's no friendly E.T. If her black leather outfit and lethal raygun (ready to blast to vaporize anybody who riles her) don't convince them, there's always her robot, which may look like a refrigerator on legs but fires a hot death-ray. And all because they need men on Mars. Boy, what some gals will do to get a date!

daughter of dr. jekyll

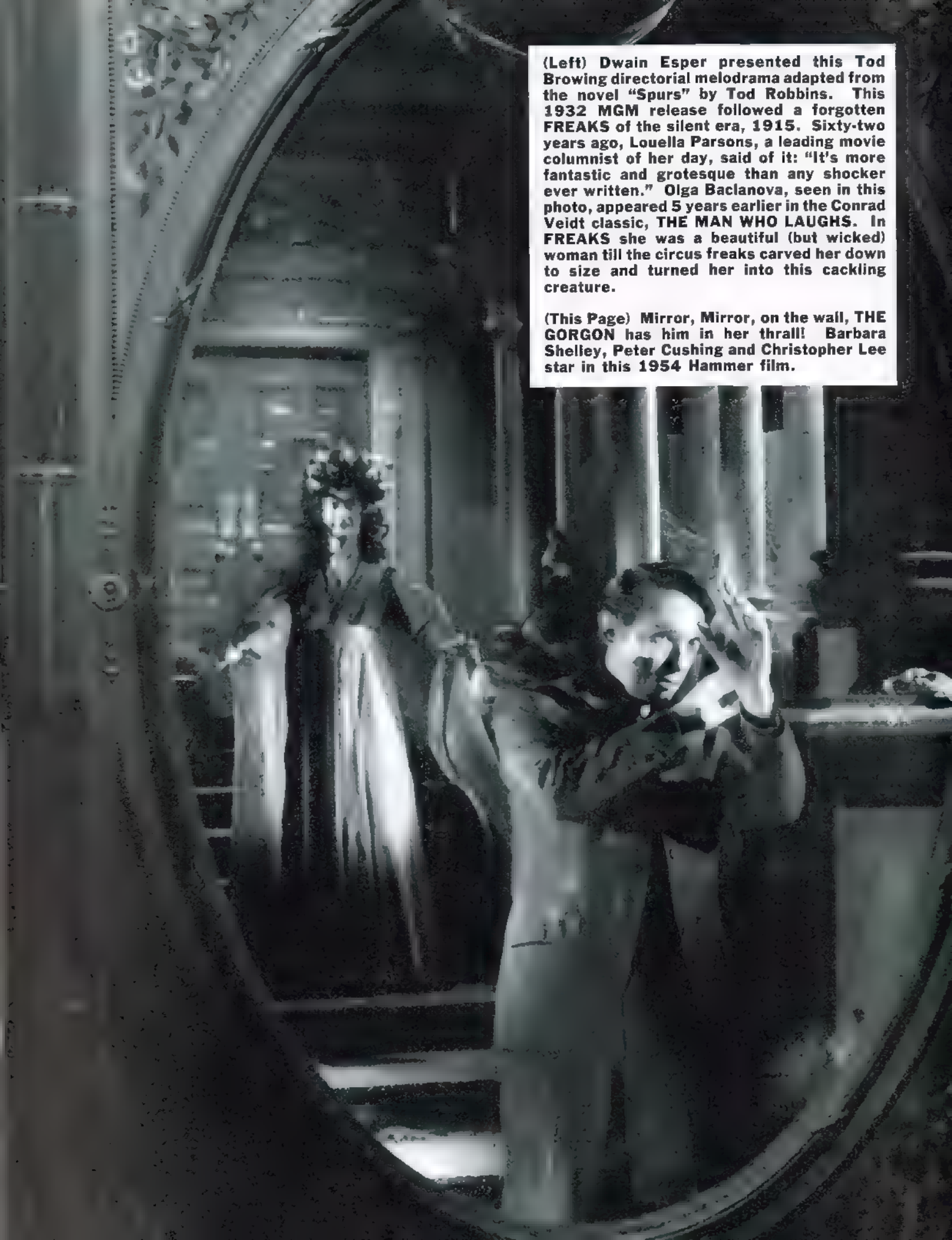
How is a girl supposed to feel when she learns that the father she never knew was the infamous Dr. Henry Jekyll? That's what awaits lovely Janet Smith (Gloria Talbott) when she and her boyfriend (John Agar) arrive at the old creepy family estate. Has Janet inherited more than just the Jekyll estate and fortune? Is she going to carry on another tradition? It sure seems like it when some of the local villagers are murdered and everybody is certain that Janet is another Mr. Hyde...or is it Miss Hyde? Is she a Miss...or a myth-ter...a werewolf(!). Does she have any sibyl-ings?

jesse james meets frankenstein's daughter

Frankenstein's daughter! Well, not really. Actually, she's his granddaughter, Maria (Narda Onyx)...but two out of three ain't bad in this 1966 monstrosity of a western. Maria always wanted to be like grandpa and daddy. And now she is, gleefully experimenting in her castle overlooking a Mexican village, transplanting grandfather's artificial brains into living beings. Usually the village children. So far she's racked up a big '0'. Then she hits the jackpot! She flips for unexpected visitor Jesse James, on the lam as usual. And she finds the perfect subject for her work in Jesse's muscle-bound sidekick Hank (would you believe Cal Boulder!?). As fast as you can say "Scalpel! Suture! Bone Saw!", guess who's the new monster? Jesse ain't gonna like this...

frankenstein's daughter

Is she or isn't he! No, she's not! He is! That is, the he's Oliver Frankenstein (Donald Murphy), descendant of you-know-who. As "Oliver Frank", he's been busy putting together a new creature in this 1958 turkey. But this time, it's gonna be a woman! Between gathering spare parts and working in the hidden lab he's set up in his scientist-employer's mansion, Ollie's been testing out a drug on the boss's niece (Sandra Night), giving her a case of the uglies. Really ugly! But, come to think of it, Ollie's monster is no raving beauty herself. Or is it itself, since the creature was actually played by a man (Harry Wilson, a.k.a. "The Ugliest Man In Hollywood").

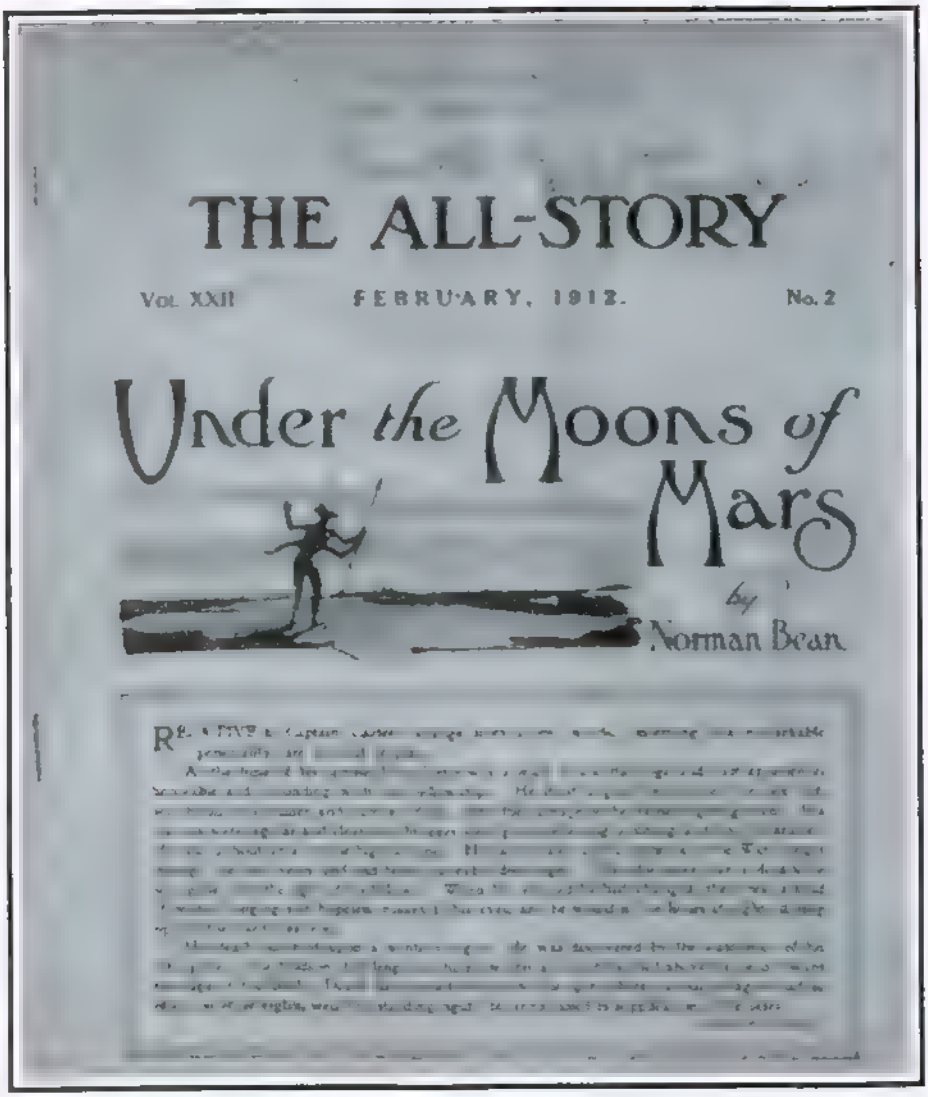


(Left) Dwain Esper presented this Tod Browing directorial melodrama adapted from the novel "Spurs" by Tod Robbins. This 1932 MGM release followed a forgotten FREAKS of the silent era, 1915. Sixty-two years ago, Louella Parsons, a leading movie columnist of her day, said of it: "It's more fantastic and grotesque than any shocker ever written." Olga Baclanova, seen in this photo, appeared 5 years earlier in the Conrad Veidt classic, THE MAN WHO LAUGHS. In FREAKS she was a beautiful (but wicked) woman till the circus freaks carved her down to size and turned her into this cackling creature.

(This Page) Mirror, Mirror, on the wall, THE GORGON has him in her thrall! Barbara Shelley, Peter Cushing and Christopher Lee star in this 1954 Hammer film.

EYE-TRACTIONS of the ACKERMUSEUM

from the father of tarzan

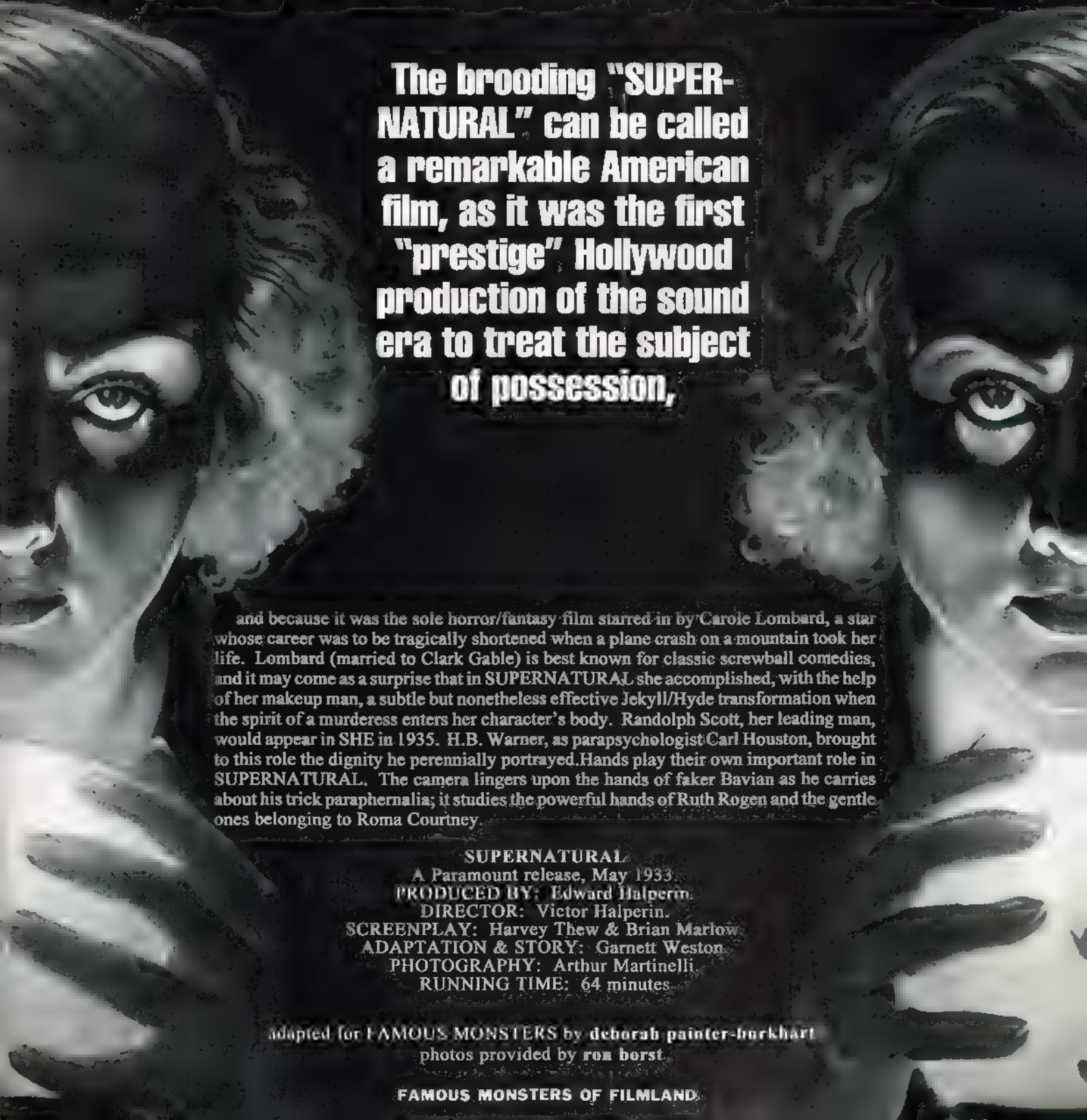


On the occasion some years ago that I had the opportunity to visit with legendary author Edgar Rice Burroughs (creator of Tarzan), I brought along three rare copies of his story "Under the Moons of Mars" published in 1912. At the time he wrote it Burroughs thought "Gee, this is a pretty crazy story. (Sci-fi themes not yet being elevated to a respectable literary level.) "It might embarrass my family". Thus he chose to use the pen name of Normal Bean. In the 'teens a "bean" was slang for a head so "Normal Bean", in essence, meant "hey folks, you might think this a kooky story, but my head's on straight". However, the printer didn't think that "Normal" was a normal name and changed it to what he thought must be "Norman", thus completely losing the double-entendre.

At our meeting Mr. Burroughs was happy to oblige my request to autograph his story with his intended pen name. He began to inscribe the first copy when his hand naturally wrote the familiar "Edgar Rice Burroughs" as it had done thousands of times before. Oh, Well. One down-two to go. Again I prompted him to inscribe Normal Bean. As he wrote, someone distracted his attention and moments later I had *two* copies signed Edgar Rice Burroughs. Becoming distraught I pleaded with the others in my company "Please! Everyone be quiet! Radio Silence! No distractions!" Mr. Burroughs, ever the trooper, began to write: "To FJ Bean..." "My Gosh!", he exclaimed, "What have I done!". To which I assured him "That's quite all right, Mr. Burroughs. For you, I'll just change my name!" He then graciously appended one of the mundane inscriptions with "alias Normal Bean", which is among my most treasured collectibles as a remembrance of this inspirational fantasy author.

OUR FIRST NEW FM FILMBOOK

SUPERNATURAL



The brooding "SUPER-NATURAL" can be called a remarkable American film, as it was the first "prestige" Hollywood production of the sound era to treat the subject of possession,

and because it was the sole horror/fantasy film starred in by Carole Lombard, a star whose career was to be tragically shortened when a plane crash on a mountain took her life. Lombard (married to Clark Gable) is best known for classic screwball comedies, and it may come as a surprise that in SUPERNATURAL she accomplished, with the help of her makeup man, a subtle but nonetheless effective Jekyll/Hyde transformation when the spirit of a murderess enters her character's body. Randolph Scott, her leading man, would appear in SHE in 1935. H.B. Warner, as parapsychologist Carl Houston, brought to this role the dignity he perennially portrayed.Hands play their own important role in SUPERNATURAL. The camera lingers upon the hands of faker Bavian as he carries about his trick paraphernalia; it studies the powerful hands of Ruth Rogen and the gentle ones belonging to Roma Courtney.

SUPERNATURAL
A Paramount release, May 1933.
PRODUCED BY: Edward Halperin.
DIRECTOR: Victor Halperin.
SCREENPLAY: Harvey Thew & Brian Marlow.
ADAPTATION & STORY: Garnett Weston.
PHOTOGRAPHY: Arthur Martinelli.
RUNNING TIME: 64 minutes.

adapted for FAMOUS MONSTERS by **deborah painter-burkhart**
photos provided by **ron borst**

Chapter 1
HELL SPAWN

"Treat all supernatural beings with respect, but keep aloof from them!"—Confucius

Focus on a newspaper headline:

COURT RENDERS ADVERSE DECISION

More headlines:

MY LIFE - RUTH ROGEN'S OWN STORY

FAMOUS SLAYER

THE LOVE MURDERESS FACES EXECUTIONER

A profile...Ruth Rogen's face. Behind her, the bars of a prison. A face mirroring an anguished, tortured mind. "Men! I hate the whole lot of them! They all hate me, don't they? Three more days....one for each man. Why doesn't he come?"

The warden's office has a visitor who asks him an unusual favor.

"The courts hold that Rogen isn't insane," the warden (Willard Robertson) informs his guest, Dr. Carl Houston (H.B. Warner). The parapsychologist strokes his chin thoughtfully. "Will she spawn imitators?"

chapter 2
A CELEBRTATED CRIMINAL

"A celebrated criminal like her....she was rumored to have psychic powers. Sir, I have been experimenting with mitogenic rays---ultraviolet rays emitted from the body. I have a theory that they continue after death. If after her execution there are no similar crimes committed, this will prove my theory correct."

"Dr. Houston, I trust your judgment. But we need her permission," the Warden replies.

Ruth Rogen (Vivienne Osborne) is approached by the psychologist as she sits in her lonely cell on Death Row. A haunting beauty, her features have been forced into a cruel mask by her years of evil.

chapter 3
EXPERIMENT PERILOUS

"Ruth Rogen, I'm offering you a chance to help humanity."

She looks up at his thin face and for a moment her own face loses a bit of its hardness. She turns away. "If I thought I could come back....walk, and talk, and use my hands, just for a few minutes...."

"Then you'll agree to the experiment I would like to perform?"

She consents. After the doctor departs, she begins to chuckle. Her laughter turns into a shrieking gale that grows maniacal. Her hand crushes a thin cup into a tangled mass of metal.

chapter 4
EVIL VIOLATOR

Night. The home of a wealthy family. A window is forced open by an intruder and a breeze blows a curtain as the stealthy prowler enters a dark corridor. Quietly, quietly he makes his way thru sumptuously furnished rooms. At last he finds what he seeks....not a jewel chest but a casket surrounded by flowers sent by friends & family of the bereaved. The intruder reads the inscription on the casket. John Courtney....Age 24....died November 26

Hastily & precisely the man pours powder into a cup and adds to it liquid from a small bottle. He mixes a paste and with a small trowel violates the sanctity of the open casket.

chapter 5
"YOU'RE NO GENTLEMAN"

A fog has enshrouded the busy city streets and wrapped itself around all the lamps. Paul Bavian (Alan Dinehart) buys a paper and reads the story of the hour:

RUTH ROGEN'S EXECUTION DRAWS NEAR.... RUTH SWEARS VENGEANCE

He is stopped by a stumbling elderly woman in a shabby coat & slouch hat who reeks of whiskey and looks at him accusingly.

"I wouldn't treat a dog the way you treated her, Mr. Bavarian," she slurs. He practically shoves his way past his landlady. "You're no gentleman!"

chapter 6
LAST REQUEST

Madame Gourjan (Beryl Mercer) makes her way to the brownstone front of his office below street level. A sign outside informs passers-by that he is a practicing spiritualist. Appropriately, a black cat loiters outside.

Madame Gourjan manages to open the door and enters his domain. Speaking to the roaches infesting the darkened quarters and addressing them by pet names, she smashes them one by one. Discovering an unopened letter on his table, she tries to pry it open carefully to prevent his knowing she is a spy. It is from Ruth.

Paul - Don't let me die without seeing you - I forgive you for everything. Even betraying me to the police. Make my last moments happy. —Ruth.

chapter 7
DEATH MASK FOR DECEPTION

Bavian is working late that night. The material he has applied to the deceased young man's face is for a death mask. The spiritualist-cum-prowler holds the results of his handiwork up to the light and compares them to the photo of the aviator in the obituaries.

Bavian's Great Dane alerts him to the presence of a spy! A wrinkled face appears above the transom. Annoyed, Bavian lets his landlady enter. She hands him the letter and gives him a sly wink.

After reading it, he turns to Madame Gourjan. "Why should I tell the police? They found the marks on his throat!" His landlady laughs weakly.

chaper 8
THE FOLLOWING DAY

The following day in a neighborhood far removed from Paul Bavian's apartment a sleek black sedan pulls up to the steps of a stately manor. Two men accompany a woman to the door. Her sweet but tired-looking face is veiled in black. She is helped along by the pair.

"I'm alright. Thanks." Roma Courtney (Carole Lombard) manages a wan smile and ascends the stairs.

"Let her alone awhile, Grant," a beefy, pleasant-looking man (William Farnum) says to his companion.

"What about a sea trip for Roma, Nicky, or a trip to New York?" Grant Wilson (Randolph Scott) suggests to his sweetheart's guardian.

You shouldn't be a Peeping Thomasino, Beryl Mercer, peeking over the transom like that at the secret preparations for ghostly illusions indulged in by the phony medium.

Grant shakes his head sadly. "Seems strange I should get back in time to see him die."

"Have you asked her yet to marry you? It might be the best thing for her."

chapter 9
THE FACE IN THE MIRROR

Roma stands in the anteroom for a moment before entering the bedchamber of her deceased brother. His face, appearing fleetingly & ethereal in a mirror, suggests that he is more than there "in spirit". King, his collie, seems to sense his nearness and scratches with his paws on the door. The girl wanders about the room regarding little mementoes.

chapter 10
SPIRIT DISTRESSED

Roma's housekeeper enters and is sad to see Roma grieving. "Miss Courtney, I hate to disturb you but this arrived today," she says, handing her a note. It is a letter from Paul Bavian, who informs the startled young woman that John's spirit is distressed, wants him to summon his

sister. Bavian requests that Roma arrange a seance.

Later Dr. Houston visits the home to pay his respects to the family. During a conversation with some guests the subject of the Greenwich Village love-murderess is raised.

"She insisted I accompany her to the death chamber," the psychologist describes his final encounter with Ruth.

"Sweet on you, eh?" one friend of Roma's quips.

Dr. Houston, however, is in no mood for jokes. "She is far more dangerous now than when she was in her cell!"

chapter 11
VERITABLE VULTURES

This assertion, of course, is met with incredulous comments from Roma's guardian. Roma shows the scientist the letter from Paul Bavian.

"Regular campaign these vultures have!" Houston observes.

"That I'll agree with you on, Doctor!" says Hammond, and promptly phones the phony medium to tell him off.

chapter 12
SEANCE FICTION

The next morning Grant pays a call on Roma. Their talk turns to the letter from Bavian. "Grant, Dr. Houston said there was an afterlife. I'm going to that medium."

The faker, meanwhile, has been busy in his shop devising a system of wires & secret panels used in his seance scam aimed at bilking bereaved families.

His dog growls another warning to him. The frowsy Madame Gourjan has returned. "Miss Roma is calling on ya," she announces. Surveying his maze of wires, she comments, "Fake messages, eh?"

Chuckling softly, Bavian fingers his ring. "Blackmail?"

chapter 13
PARTNER IN CRIME

"Oh, no, we're partners," she coos.

"Partners, eh?"

The woman smiles. "I knew I wouldn't have to force you, dearie." She shakes hands with him. She feels a prick. "Oh, a scratch," says she, with a hint of apprehension. Waves of a strange, swift pain grip her and she collapses on a chair. The dog looks rather hungry. His master's staccato chuckles mock her.

"I - It's only a joke, isn't it?" she pleads, knowing he has poisoned her. The woman dies cursing him.

chapter 14
HOSTILE DISAPPEARANCE

9:32 P.M. Roma has assembled her most trusted friends to help her tonight.

Grant Wilson makes it no secret that he does not approve of this man. "Mr. Wilson, no hostility....I am sensitive as well as psychic, and pick up such emotions."

Grant cannot convince Roma to show the fake to the door. He decides to be seated with several others at a table to see what the scheme is to be.

"The message may be brief," says Bavian. "Listen carefully."

chapter 15
A VOICE FROM BEYOND

The lights, previously dimmed, are turned back on by a hand without a body. A trumpet floats before the assembled party. "Roma!" a voice cries out. "Can you hear me? Guard yourself. Hammond wants our money. He murdered me!"

"That's John's voice!"

Roma leaps up at the face of her dead brother in the darkness. Grant frantically pounds the wall and the bookcases in a vain effort to dislodge wires. The girl is on the verge of collapse. When Grant goes to her side, she recovers somewhat from the shock. She turns to Bavian. "I'll call you."

chapter 16
DISCOVERY UNNERVING

Seeking the counsel of Dr. Houston, the couple pays a surprise visit to his antiseptic, brightly lit workplace in a downtown suite. They stride purposefully past his protesting assistant and what they discover makes Roma wish fervently that they had not come. The open-eyed corpse of a red-haired woman sits bolt upright in a chair. Currents shudder thru the inert form.

The scientist shuts off his electrical equipment upon seeing Grant & Roma. "That was merely a galvanic action," he tells the shaken pair. "But Roma—Grant—it may sound crazy but there's danger of contagion—not from the body—that's harmless. Please, why did you come here?"

"Doctor, I saw John. He said he was murdered!"

"Doctor, it was all staged," Grant interrupts. "Roma, dear, we've known Nicky Hammond far too long."

chapter 17
A GHOSTLY BREEZE

Dr. Houston speaks up. "Invite the medium for another seance. I'll attend." Suddenly a wind blows into the chamber where not a single door or window has been opened.

"Why, it's as cold as ice in here," Grant cries.

The corpse of Ruth Rogen falls from its chair.

"Get out of here at once! Quickly!" the psychologist commands as the "wind" rushes thru the rooms.

Roma has a spell of lightheadedness. Marks like those of burns have appeared spontaneously on her throat. Her sweetheart escorts her away from the lab as Dr. Houston telephones the prison to request that the body be returned there.

chapter 18
DECEPTION DIABOLICAL

That same afternoon, Grant makes arrangements with the deceptive Bavian to come to the Courtney home again. He is altogether too happy to accept the invitation and gleefully adds more poison into the signet ring on his finger.

At the seance, Bavian gives a discourse on automatic writing, wherein messages are received by the medium himself, and distinguishes it from independent writing, a process involving something or someone other than the medium. Bavian flatters the distinguished psychologist, asks to borrow his handkerchief briefly and, using sleight of hand and a miniature vacuum pump, substitutes his own trick handkerchief.

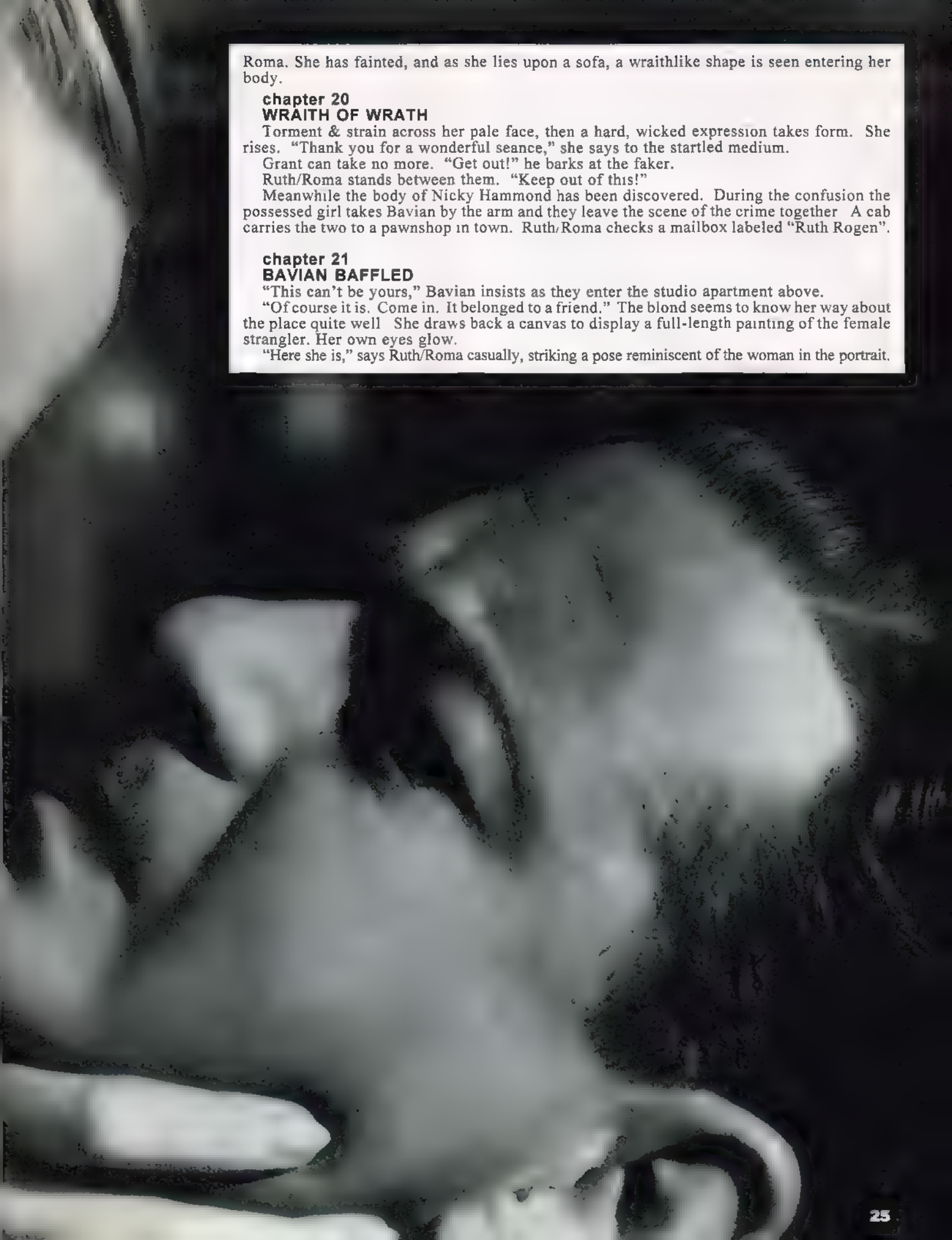
chapter 19
WIND FROM ANOTHER WORLD

The sly faker seats himself at Roma's piano and begins to play so as "to relax the minds assembled." He dims the lights. A "wind" startles Bavian as it wafts across the room. This is not his work. Roma again feels at her neck.

Distracted momentarily, the trickster returns to his task. A veiled centerpiece on the seance table "automatically" spells out *Roma - this is John - You are in danger - I was murdered by Hammond.*

Bavian, unseen, pulls out his tiny projector to cast John's face upon a curtain. Nick Hammond leaps up and begins a scuffle with him. During the fight, Bavian slips the projector into his pocket and injects this new victim with the poisoned needle in his ring. Roma's stricken guardian stumbles away to another room, his plight unknown to the others. Their attention has been drawn to

Above: "Tell me all, crystal ball!"
Overleaf: The soul of the vengeance-seeking dead woman now controls the body of Ruth (Carole Lombard)



Roma. She has fainted, and as she lies upon a sofa, a wraithlike shape is seen entering her body.

chapter 20
WRAITH OF WRATH

Torment & strain across her pale face, then a hard, wicked expression takes form. She rises. "Thank you for a wonderful seance," she says to the startled medium.

Grant can take no more. "Get out!" he barks at the faker.

Ruth/Roma stands between them. "Keep out of this!"

Meanwhile the body of Nicky Hammond has been discovered. During the confusion the possessed girl takes Bavian by the arm and they leave the scene of the crime together A cab carries the two to a pawnshop in town. Ruth/Roma checks a mailbox labeled "Ruth Rogen".

chapter 21
BAVIAN BAFFLED

"This can't be yours," Bavian insists as they enter the studio apartment above.

"Of course it is. Come in. It belonged to a friend." The blond seems to know her way about the place quite well She draws back a canvas to display a full-length painting of the female strangler. Her own eyes glow.

"Here she is," says Ruth/Roma casually, striking a pose reminiscent of the woman in the portrait.

chapter 22
BEAUTY & THE BEAST

"If you don't mind, I'd rather not discuss it. How is it that you would be associated with her kind?"

Ruth/Roma continues as tho she has not heard. "Men were afraid of her. She told me of one. Do you suppose....?"

He cuts her conversation short. "She refused to give me up."

"I believe that. Do I remind you of her? Isn't she beautiful?"

chapter 23
RUTH—RUTHLESS

"Yes, but repulsive, like a female spider who kills her mate when she's thru with him!" he declares. Another woman's determination for revenge fills Roma's possessed form and with the strength of that woman's spirit her hands close upon an empty paint tin and mangle it.

She makes no reply, and they kiss.

chapter 24
BAVIAN BEWARE

Max, Ruth Rogen's landlord, enters the apartment and demands that the two of them leave at once.

"Are you sure you don't know me?" the young woman asks Max, forgetting that she is in Roma's body.

Bavian suggests her yacht. That sounds like a splendid idea to the woman. She has definite plans for Bavian.

chapter 25
PAWNS OF FATE

Soon after Dr. Houston and Grant arrive at the pawnshop and ask the landlord if he has seen a man & a woman come to the apartment upstairs

"I sure did. they stole a key and broke in!" The scientist begins to stiffen and enters a state of near shock. "Then it's true—she's come back!" He begins to babble.

Now the benevolent spirit of John Courtney comes to Grant's aid and gives him strength & a confident look. "We'll find them, Doctor. I know we will!" A "wind" wafts its way thru the small shop.

The handsome man snaps his fingers. "That's it!" he cries, as tho a revelation has been made to him and him alone. Leaving the older man in Max's care, he speeds off in his roadster

chapter 26
FIGMENT OF IMAGINATION

Bavian & Ruth/Roma have the yacht all to themselves. She rubs his back and plies him with alcohol. She has carefully locked the doors to the cabin.

"What are you trying to do, get me drunk? I assure you, it isn't necessary. You're so lucky, Roma. You have a yacht....pearls....and me."

The woman's hands reach amorously for his throat. He shrinks back at the gesture. "Somehow, everything you do

Randolph (SHE) Scott keeps a watchful eye on fake medium (Alan Dinehart) who is giving Carole Lombard a headache, attempting to make her believe her dead brother is manifesting himself (via a cleverly materialized death mask.)

makes me think of her!"

"Afraid of me?" she asks innocently.

"How did you happen to know her? Why do you look like her?"

"You're imagining things."

chapter 27
RUTH SEEKS REVENGE

Outside, Grant Wilson climbs a rope ladder.

"One last drink," the lovely girl insists as Bavian touches his ring. "You know, this isn't a new experience, being turned down by you."

He is repelled. "You sound like Ruth Rogen!"

She springs upon him like a predatory beast. Her strong fingers close upon his neck before he has time to realize what is happening. "I *am* Ruth Rogen!" she breathes as her hands grip more tightly about his throat. "I'll kill you before I leave this body you like so much!"

chapter 28
BAVIAN MEETS HIS END

Bavian somehow escapes her grip and passes Grant in a mad dash. The young man restrains the wild-eyed female. "Roma! Roma! Listen to me!"

She calms quickly. "Alright." Then feminine laughter fills the sea-going vessel as Ruth's soul leaves Roma and moves outward toward the cowardly poisoner. In the night, Paul Bavian struggles to launch a sailboat moored at the docks. Somehow a length of the rope used to hoist its sails has looped itself around his neck and attached one end to a ladder on the yacht. When the man frees the rope to hoist the sails, it jerks upward and he is hanged.

Ruth Rogen's laughter is triumphant as it echoes across dark waters. Tho she is physically no more, fate has allowed her spirit to work its will.

chapter 29
SPIRITUAL AWAKENINGS

Meanwhile, Grant has gone to the aid of his lady, who lies on a couch. Her face softens and becomes more like her own, the face he loves.

"Wake up," he says gently.

"I am awake. What are we doing here? Where are the others?"

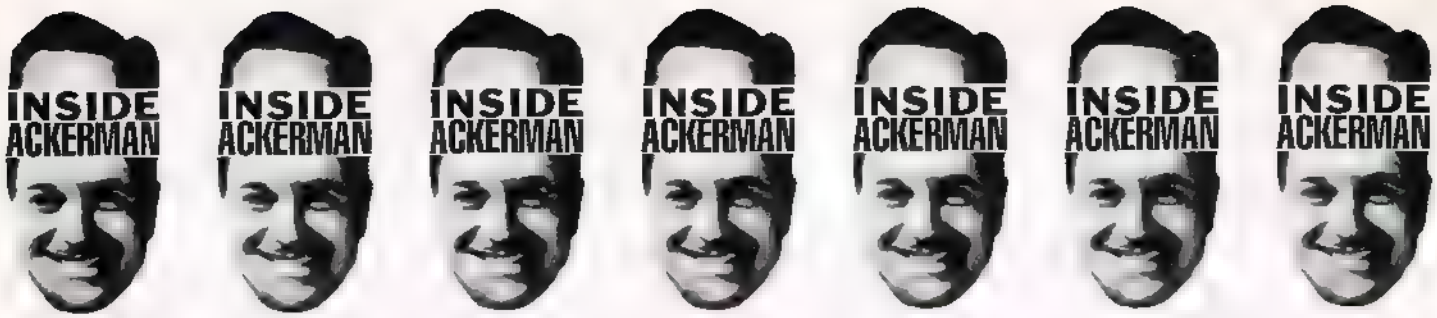
"They left."

John's spirit returns Grant's body completely to him, and a breeze flips the pages of a magazine on the table nearby to an advertisement which suggests *Go to Bermuda* for your honeymoon. This seems like a very, very good idea to the two. Fate has allowed John satisfaction as well.

ACKNOWLEDGEMENTS

Special thanks to Michael Khandelwal, Michael Burgujian & Joyce Raber for technical assistance.

Carole Lombard is possessed by the savage spirit of the dead murderess.



THROUGH THE LURKING GLASS

odds and ends from the pages of fm's infancy

Return with us now to those chilling days of yesteryear. For old crime's sake (and to satisfy the curiosity of some of our younger readers) the next pages feature some interesting odds and ends (more odds) from the very first issues of FAMOUS MONSTERS OF FILMLAND.

Of course, beside the cornucopia of articles and photos of monsters, Forry, FM, its writers and the fans have always sported a somewhat, shall we say, "bent" sense of humor, as evidenced by the reproduction of these selected samplings:

Next page—From issue #5. Lead page from a featurette on a line of monster greeting cards that could be ordered through FM's mail order pages. A young Julie Newmar poses with a card whose inscription reads: "Sorry I forgot your birthday—I'm a monster."

Page 30-31—From issue #9. Caricatures of died-in-the-wool fantastic film buffs. "It Could Happen To You". (Think hard and you'll probably picture someone you know whom you'll swear it not only could happen to...it already has!)

Page—32-33—From issue #5. Proof that the more things change, the more they stay the same. Compare these typical letters from readers in 1960 to those in our current issues. And check out the photo of FM's Issue 7 cover ghoul sans goop!

Page 34—From issue #4. One of Forry's Monsterama Quizzes. Proof for any reader who cringes at some of our current captions that we are actually showing restraint!

(To answer the 3 top questions from the hundreds of letters and calls we've received asking if we are going to publish reprints of the early issues:

Yes. Soon. Cheap.

THE GIZZARD OF OZ

Get Sick Quick Cards for Well Friends

Wanna remember your special "ghoul" on her birthday? Got a friend who's a monster (like you)? Wanna show your friends and relatives how horrible you can get?

Good noose! A New York artist named OZ, inspired by *FAMOUS MONSTERS*, has created a line of Greeting Cards that are just grate — in fact they'll grate on the calmest nerves.

Got a friend who never felt better in his life? A card from OZ will make him feel badder immediately — pep him down like a bop on the schnozz.

Trained from chilled-hood in the Blood Banks of Transylvania, OZ workers are specialists in manufacturing and monsterfracturing oh's and oz.

(Continued on page 51)

Actress JULIE NEWMAR, starlet of stage, screen and TV, looks over Newmarous cards before selecting an OZ Monster Special. If Julie doesn't appear scared, it's only because even a FAMOUS MONSTER is afraid of big, beautiful blondes!

IT CAN HAPPEN TO YOU

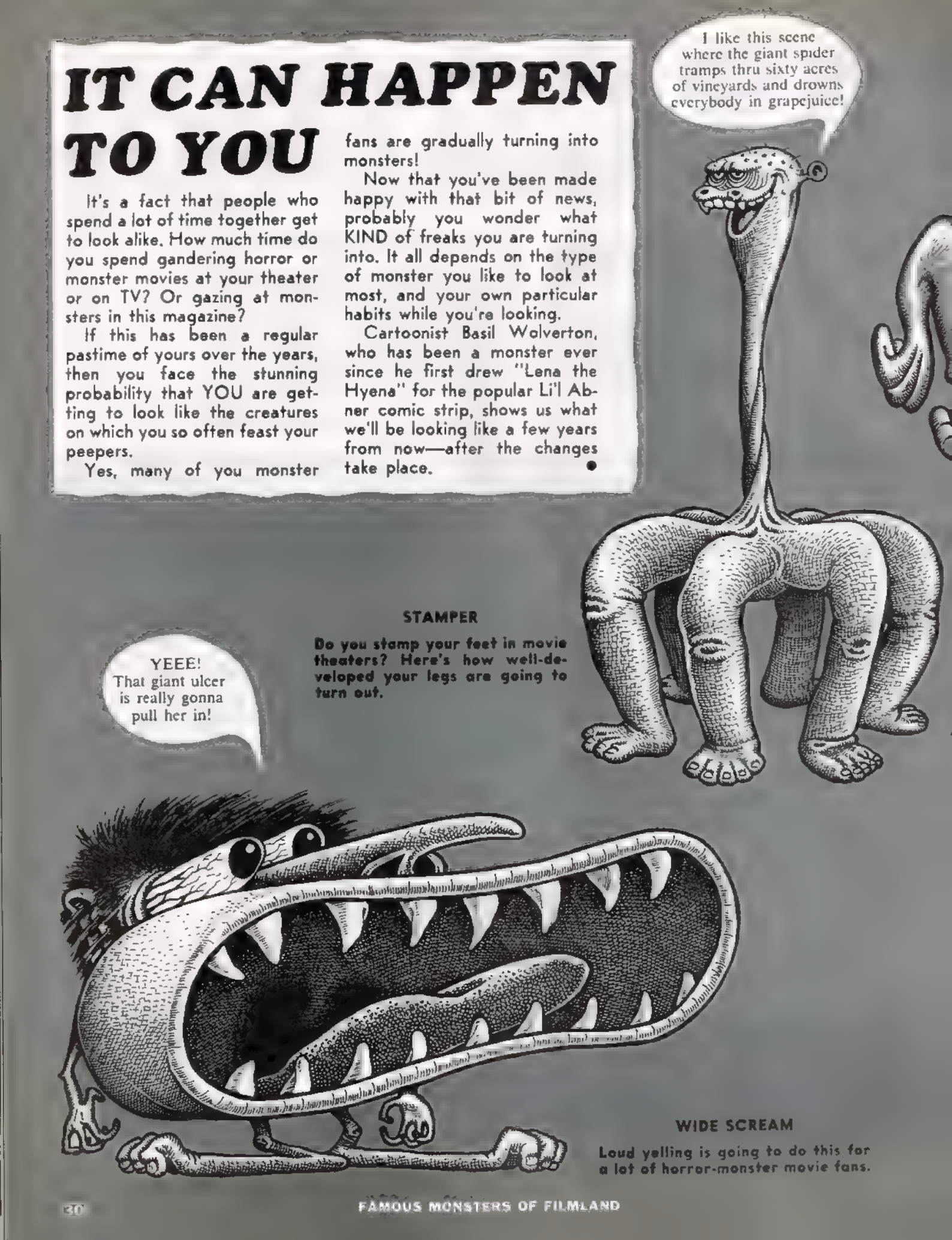
It's a fact that people who spend a lot of time together get to look alike. How much time do you spend gandering horror or monster movies at your theater or on TV? Or gazing at monsters in this magazine?

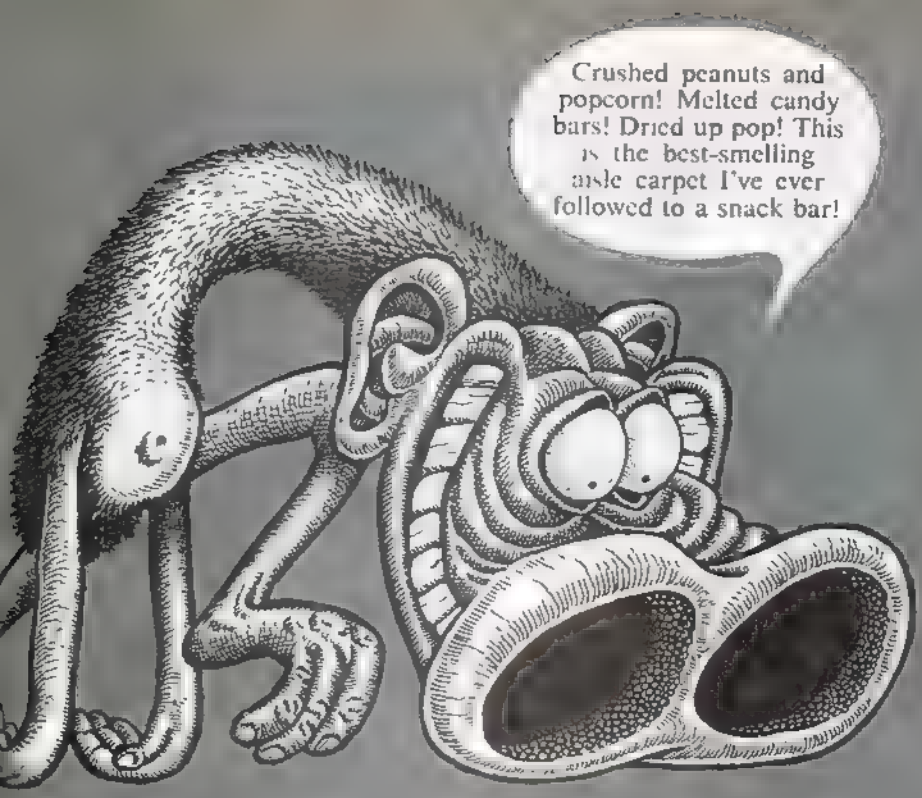
If this has been a regular pastime of yours over the years, then you face the stunning probability that YOU are getting to look like the creatures on which you so often feast your peepers.

Yes, many of you monster fans are gradually turning into monsters!

Now that you've been made happy with that bit of news, probably you wonder what KIND of freaks you are turning into. It all depends on the type of monster you like to look at most, and your own particular habits while you're looking.

Cartoonist Basil Wolverton, who has been a monster ever since he first drew "Lena the Hyena" for the popular Li'l Abner comic strip, shows us what we'll be looking like a few years from now—after the changes take place. ●

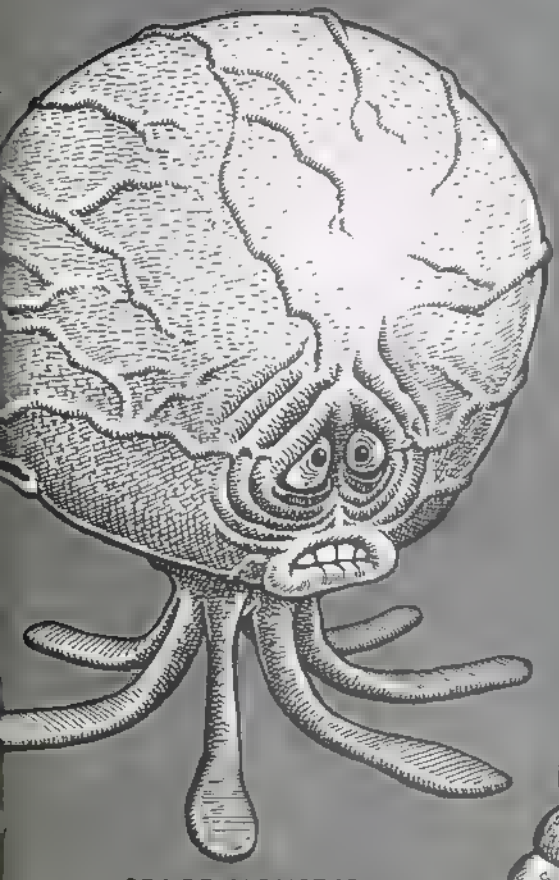

I like this scene where the giant spider tramps thru sixty acres of vineyards and drowns everybody in grapejuice!
STAMPER
Do you stamp your feet in movie theaters? Here's how well-developed your legs are going to turn out.
YEEE! That giant ulcer is really gonna pull her in!
WIDE SCREAM
Loud yelling is going to do this for a lot of horror-monster movie fans.


Crushed peanuts and popcorn! Melted candy bars! Dried up pop! This is the best-smelling aisle carpet I've ever followed to a snack bar!

SNACK SCENTER

Fans who can smell a snack bar blocks away will evolve thusly.

CRITIC



SPACE MONSTER

Evolved from movie fans who absent-mindedly pop foreign objects into their faces, this cosmic giant suddenly realizes that he has swallowed the earth.

BLUSHING BLOB

DEAR

THIS IS the Department where we see the hand-writhing on wall. For greatest assistance to Dr. Acula this time, a fine First Prize to ED URBANK; 2d to SUZY FISH; and 3d to BOB SCHERL. Thanx, fiends.

SMART FOR HIS AGE

I was sitting here in my furlined crypt when I read Mr. Hotin's article which so mercilessly critisizzled Mr. FJA and I wish to say "I don't agree." Your book is not mentally harmful, in fact its better than these teenage gang wars, books and movies that gives you ideas about how to knock off the corner cops. In fact they're like a story that came right off the news presses. But as for monsters, ghouls, and vampires they are just a way of calming tension and your book is even better than going to the movies. I would like to tell everyone that murder shows are just as bad as gang wars. The reason most people go to monster movies is to see the power of good over evil.

MICHAEL SMART
Ft. Pierce, Fla.

ANTI-F.M. ANONYMOUS

I Thing your mag. smells. It rots away the intelligent minds of American youth. FM should be in the trash. It isn't worth the paper it's printed on. That's why I buy your crumby mag. Yes, me and the thousands of other Mickey Monster Club Members. So we can burn it, yes, burn it to the last molecule, and if you have guts enough to print this I'll buy the next issue and not burn it like the other 4 issues.

NO NAME
Perth Amboy, N.J.

MONSTERS ON VACATION

Here is a picture of me and my gang looking at your latest great issue. This Halloween we are all planning on flying up to your offices on our brooms - to haunt the editor.

STEVE LAPIDUS
Great Neck, N.J.

MONSTERS MONTHLY

I agree wholeheartedly with reader Goldstein that you should try to publish an issue every month. As it is my preceeding issues are worn out from reading them over and over by the time another issue comas out. Congratulations on your #4 cover. Artist Neutzell is tops.

CLYDE SIMPSON
Florence, Ala.

LEARNED HER LESSON

I confess: I once read your competition, but than I realized it was only written by humans, so how could it hope to compete with FM?

GAIL SWOPE
Victim of Transylvaniation

MORE ABOUT ZACH

My ghoul-friend and I just had an arguement. She claims that Boris Karloff and New York's Zacherley are one and the same. I say she is wrong. Who is right? And can you show us what Zacherley looks like in real life?

MARILYN RACER
New York, N.Y.

ZACHERLEY UNMASKED!

● Above is a photo of John Zacherley without make-up. This handsome fellow is an extremely talented dramatic actor - and we predict big things for him is the future.--Ed.

DOES HE MEAN IT?

Your mag is the MOST with all us MEAN-AGE MONSTERS.

DAVE KEY
Wayne, Pa.

MUSH ADO ABOUT MONSTERS

The last issue of your screwy but funny magazine was so spectacular that even our teachers couldn't keep their noses out of it! Your monster mush is really keen: keep up the good work. A devoted reader.

PETER CABEL
Radio City, N.Y.

MONSTER

ANOTHER RAVING BEAUTY

I was growling about not being able to find your magazine on the newsstands (they sell out too fast!) when a bat suddenly dropped an issue in my lap. I sure dig FM - and I'll subscribe as soon as I can dig up the money.

CAROLE PERRY
Menlo Park, Calif.

SHE'S BATS OVER MONSTERS

● We shall immediately enter you in our Queen of Transylvania contest!--Ed.

A CRITI-GHOUL READER

Altho I am only 15 years old, I have been a fan of horror films for 10 of those, ever since an August day in 1949--the day I saw my first horror film, the 1933 KING KONG. For 5 of these years I have been an avid panner of cheap monster pictures, and an avid fan of high quality films of the olden days. Mr. Ackerman, I still remember your beautiful death notice in the January 1957 Imaginative Tales of the great Bela Lugosi. It was one of the most beautiful columns I ever read of yours. The point I wish to make is that thru these columns I have gathered that you too lean towards the finer type of horror films--those of the 20s, 30s and 40s. I realize that about one third of your readers must love this type of film, therefore you must please them or lose a great amount of your circulation. However--more Chaney, Karloff and Lugosi, please?--and some coverage on CABINET OF DR. CALIGARI, CAT AND THE CANARY, John Barrymore's DR. JEKYLL & MR. HYDE, A. Merritt's SEVEN FOOTPRINTS TO SATAN and the early films of Georges Melies. PLAN NINE FROM OUTER SPACE was the most cheaply produced film I have ever seen in my entire life. The gravestones were cardboard, the graveyard ground was a straw covered rug, and the outfits for the outer spacers were borrowed from an old Flash Gordon serial. I have seen more class in home movies. However, the acting of Tor Johnson was excellent.

COMMERCIAL BREAK

● We interrupt this letter by Bob Scherl to bring you a candid still shot given us by TOR JOHNSON and showing some horrors-play between him and JOHN CARRADINE. Below that is a photo of them in make-up, in a scene from THE BLACK SLEEP.--Ed.

JOHN & TOR IN (FILM) REEL LIFE

In an article in our newspaper, Boris Karloff himself stated after filming FRANKENSTEIN--1970 he knew they didn't know how to make a decent horror film any more. "In the old days the films had a good plot, direction, production and intelligence behind them. In my day the public would never accept such utter nonsense." I invite challenges from readers who feel-differently and like the trashy films of the 50s.

BOB SCHERL
Shaker Heights, Ohio

● Okay, it's Trash vs Treasures, 7 reels at 6 paces. We invite our readers to trash out this argument.--Ed.

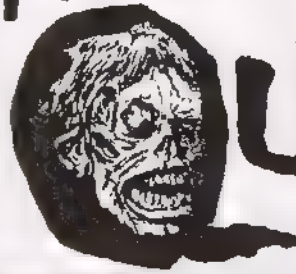
THE DAY THE END WHIRLED

If all your monsters were laid end to end, it would serve them right. The day I pay for a copy of your magazine (my trained monkey Kween Kong steals them) it would be the end of the world.

FLASH COULSON
Yandro, Ind.

● Flash, you are a man after my own heart--but must you use such a sharp knife?--Ed.

MONSTERAMA QUIZ



How would YOU like to become an M.D.? (That's short for Monster Doctor.) It's easy—and it's fun! *FAMOUS MONSTERS* now makes it simple for you—no messy organs to transplant, no electrical laboratory experiments where you might get shocked, just answer all the questions right in the following list and you automatically qualify for the degree of M.D.

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For $3000 we can arrange to have your M.D. Certificate inscribed on guaranteed 3000 year old Mummy parchment. If you question the high price, consider: Ancient mummy skin isn't the kind of thing you can just go and buy at any Five and Tanna Scent Store!

QUESTIONS

1. THE BEE FROM OUTER SPACE was based on Murray Shelley's novel "Franken Sting" (true or false).
2. KING KONG MEETS THE COLOSSAL MAN is: a great idea; bound to be a Big Hit; a film for Gigantiscope.
3. It's rumored that THE INVISIBLE MAN and THE INVISIBLE WOMAN have been seeing a lot of each other lately (true or false).
4. If THE BLOB had been made of metal, what would have been the name of its son?
5. The leader of the Animal Men in THE ISLAND OF LOST SOULS was played by Clawed Rains? Fang Crosby? Bela Lugosi?
6. If THE BLACK CAT ever meets THE SHAGGY DOG, do you think it will be a case of flying animals?
7. Was THE HAUNTED STRANGLER based on the book "The Choke's On You?"
8. True or false: THE ROCK MONSTER STRIKES AGAIN was the sequel to FRANKENSTONE.
9. THE CABINET OF DR. CALIGARI contained: (a) Igor, (b) Dr. Acula, (c) back issues of *FAMOUS MONSTERS*, (d) Conrad Veidt.
10. Karloff was mad at Lugosi in THE RAVEN because he gave him the bird (true or false).
11. THE BIG FLY might be based on: (a) Lindbergh's nonstop solo flight across the Atlantic, (b) Babe Ruth's home run hit career in baseball, (c) "Flit, Son of Fly."
12. Christopher Ghoulumbus discovered Transylvania in 1492 (true or false).
13. *FAMOUS MONSTERS* is the only magazine sold on the noose-stands of Transylvania (true or false).
14. Do you believe George Washington was the original COLOSSAL MAN?
15. Who was the great Jazz Singer who blacked his face and made world famous the song "My Mummy"?
16. THE THING THAT COULD NOT DIE was the sequel to THE THING (true or false).
17. True or false: They called him MANBEAST because he was the only boss mean enough to FIRE MAIDENS OF OUTER SPACE.
18. THE AMAZING COLOSSAL NAIL was the original title of A TACK OF THE 50-FOOT WOMAN (true or false).
19. True or false: THE ABOMINABLE COLD CREATURE was shot under the title of THE BEAST WITH THE RUNNING NOSE.
20. True or false: The Egyptian film PHARAOH JEKYLL AND THE MUMMY DIVORCE CASE will be known on the American screen as TANNA LEAVES HYDE.
21. COBRA WOMAN starred (a) Claudette Cobra, (b) Sir Pent Snakengrass, (c) Maria Montez.
22. True or false: THE DAY THE EARTH STILL STOOD was a miracle.
23. DEATH TAKES A HOLIDAY starred (a) Judy Holliday, (b) Ford O'July, (c) Chris Mass, (d) Hal O'Ween, (e) Esther Egg, (f) Fredric March.
24. *FAMOUS MONSTERS* is the coolest creature publication and hottest horror-hilarity magazine on the market (true) (truer) (truest).

ANSWERS

1. False. (Stung again!) THE BEE FROM OUTER SPACE was adapted from the hit tune "Hive Got You Under My Skin."
2. Worthy of the KONGressional Medal of Horror!
3. True, but he's never kissed her, because he believes in "Look before you lip!"
4. Blobby the Robot.
5. The ring-leader was—who else?—Ring-the-Bela Lugosi.
6. Bet there'll be a lot of fur flying!
7. No, "The Choker's Wild."
8. False; it was THE AMAZING PEBBLE PUSHER.
9. Conrad Veidt (*and* a supply of *FAMOUS MONSTERS* to keep him company in that lonely coffin).
10. Man, he was *raven* mad.
11. All wrong; should be (d) "Let Me Call You Swat Heart."
12. False; it was in 1493, on a side trip from America when heading for Spain.
13. True (and thereby hangs a sale).
14. Well, it took a mighty big man to be the Father of His Country —!
15. Al Ghoulson.
16. Doubtful. More likely THE GRAY-HAIRED BEAST was the sequel to THE THING THAT COULD NOT DYE.
17. True—when he fired a maiden, she stayed fired!
18. True, and wouldn't you hate to have the shoe bill for 25 pairs of shoes for a 50 foot woman???
19. False; it was BLOW-HARD, SON OF KA-CHOO.
20. Confidentially, it Sphinx.
21. Maria Montez.
22. Yes, miraculously enough.
23. Well, it wasn't Fred February.
24. The very superest, far outest, most living endest truest (thou just knowest it!).

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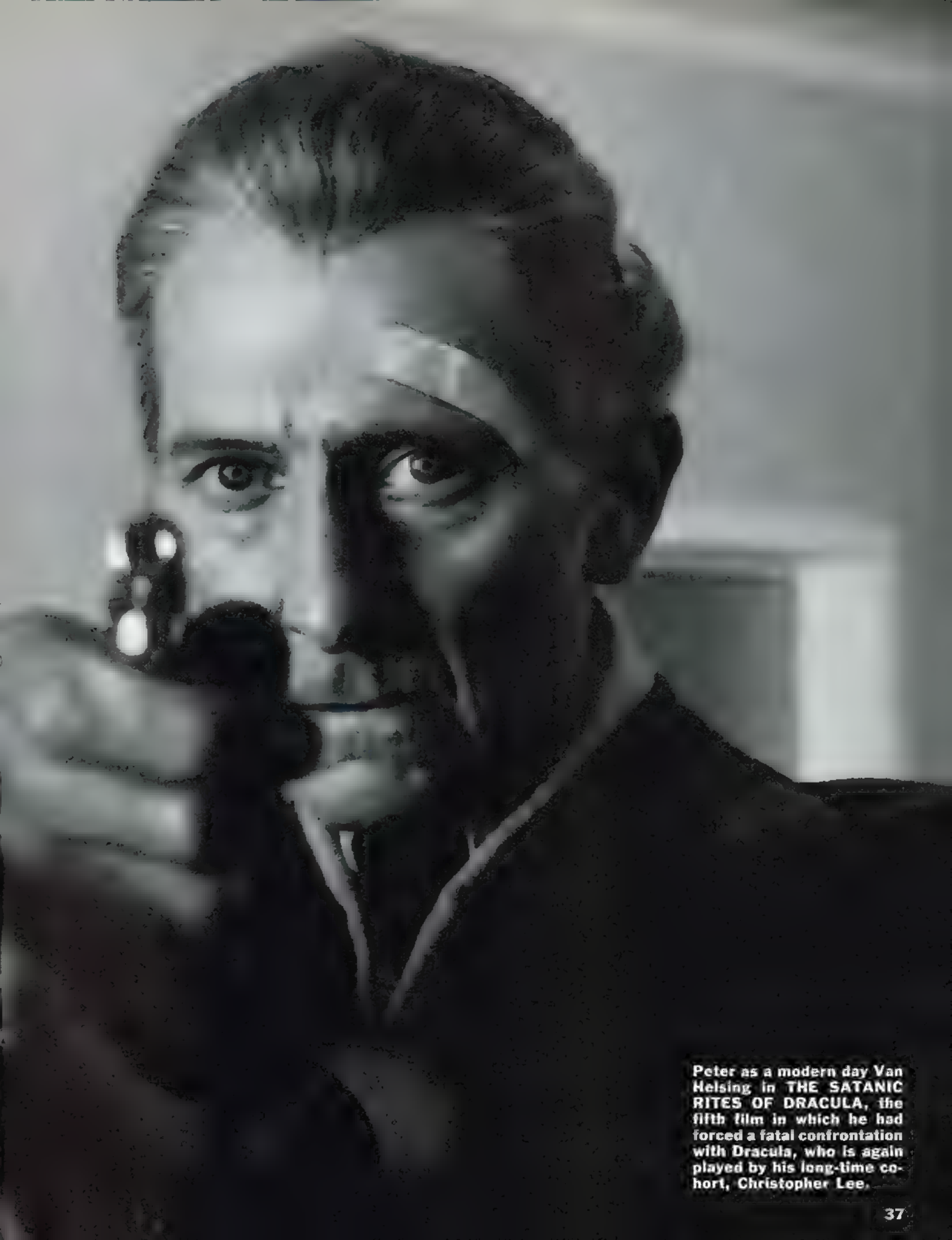
IN MEMORY OF PETER THE GREAT (1913 -1994)

A MAN FOR ALL SEIZE-ONS

whether deftly defying demons or creating crazed creatures, peter remained ever, like karloff & price, the gentle man of horror



Peter as a modern day Van Helsing in THE SATANIC RITES OF DRACULA, the fifth film in which he had forced a fatal confrontation with Dracula, who is again played by his long-time co-hort, Christopher Lee.

Icy escapades in THE ABOMINABLE SNOWMAN (20th-Fox, 1957)

A second stint as Dr. Who in DALEKS INVASION EARTH 2150 A.D.

I am writing this in a state of shock and sorrow. Ron Borst has just phoned me the devastating news which he received from our mutual filmonster fan friend in England, HarveyClarke, that beloved Peter Cushing has died of cancer at 81. This will be a very personal memoir about the English Gentleman of Imagi-Movies. Twenty years ago when he was our Guest of Honour at Famous Monsters' original convention, I was on early morning TV with him together with Leonard (Dracula authority) Wolf on Tom Snyder's Tomorrow Show. The hour-long participation was over about 1:30 in the morning and as we were leaving the studio there was a cluster of faithful fans in the lobby waiting to greet Peter Cushing. Mr. Cushing graciously shook hands with fans and was signing autographs for one and all. After about 10 minutes he glanced at his wristwatch and became agitated. "Oh, goodness," he realized, "I'm expected at my hotel at 2 o'clock."

the moment of truth

As kind fate would have it I found myself alone with him in the limousine. To myself I thought, "Now I'll learn whether he's sincere or just a good actor. Is his concern genuine or put on? Will the mask of cordiality fall, is he just acting, will he mutter, "Oh, those pestiferous fans, can't they see I'm an old man, can't they leave me alone?" Not a bit of it. "Oh, Mr. Ackerman," he began the moment we were seated in the automobile, "I do hope I haven't disappointed my fans. I really must be back at the hotel. Tomorrow I will oblige them as long as they like."

of peter & pandemonium

The next day he took to the podium to give his official speech of welcome. All heck (he would never say Hell) broke loose. Fans packing the room were on their feet for a standing ovation...they were applauding...shouting...crying "Peter! Peter!"—no one who was there will ever forget it. Nor did he. Often he expressed his gratitude. At last after what seemed like 10 minutes he managed to get the crowd shushed down. Then he brought down the house as with mock disconsolation he said, "Have you ever felt unwanted—?" Screams of appreciation.

"they shall have it"

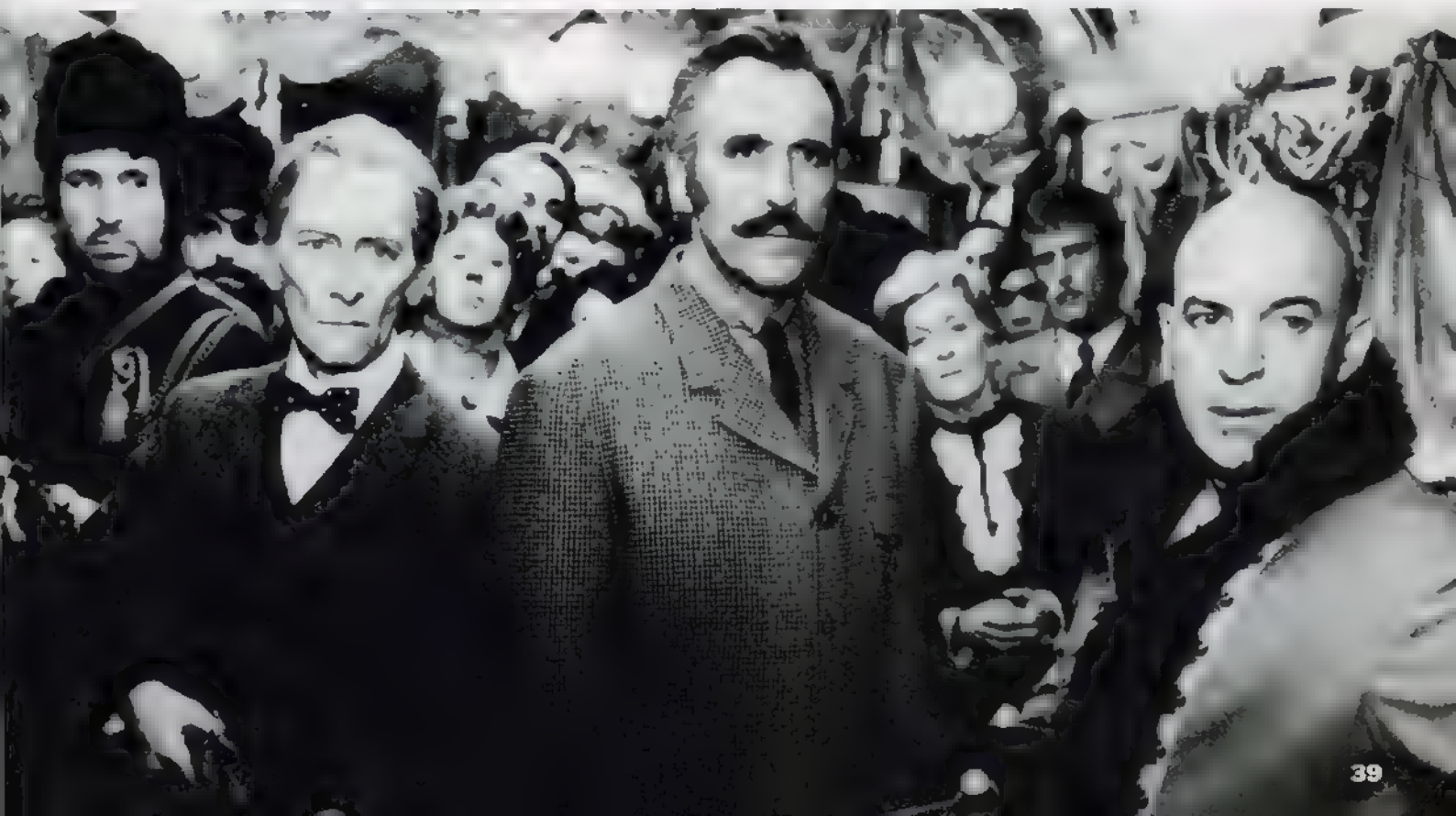
After his speech it was announced that he would sign autographs for 45 minutes. At the end of an hour and a half it seemed like the line had hardly diminished. In deference to his advanced age (and recent sorrow at the loss of his wife) a friend whispered to him, "Peter, you only volunteered 45 minutes, you've already given your fans twice that time, I'm sure they'll understand if you retire to your room now." "No," he replied instantly and firmly, "they have come for my autograph and they shall have it."

the invisible man

Now I have to turn back the clock to when I was a teenager hanging around Paramount and RKO, getting autographs from stars. I swear that two minutes after a star had given me their signature, I could have mowed down 25 people with an uzi (oops, uzis weren't designed yet—well, say a machinegun) and the star whose signature I had just secured couldn't even say whether it was a man or a woman who did it, because most of them never even looked up when they signed a card. Not so Peter Cushing. Everyone who got Peter's signature got a lasting memory as well. "That's a very handsome beard you have, young man. "What a charming blouse. Did you acquire it here in New York? I'd like to take one home to my niece." "Yes,

As H. Rider Haggard's hero in the Hammer/7 Arts version of SHE (who must be obeyed), 1965

Dr. Wells (Peter), Sir Alexander Scott (Christopher Lee) and Capt. Kazan (Telly Savalas) prepare to face the alien menace in HORROR EXPRESS



Peter as fading horror actor Mac Gregor trying to reclaim past glories in the 1974 film TENDER DRACULA.

Peter as Governor Tarkin and Darth Vader (son of Ella, the famous transportation magnate) hassles Pricess Leia (Carrie Fisher) in STAR WARS, (20th-Fox, 1977)

Peter is assisted by Doug McClure to escape from a fearsome figment from the incredible imagination of Edgar Rice Burroughs AT THE EARTH'S CORE. (AIP, 1977)

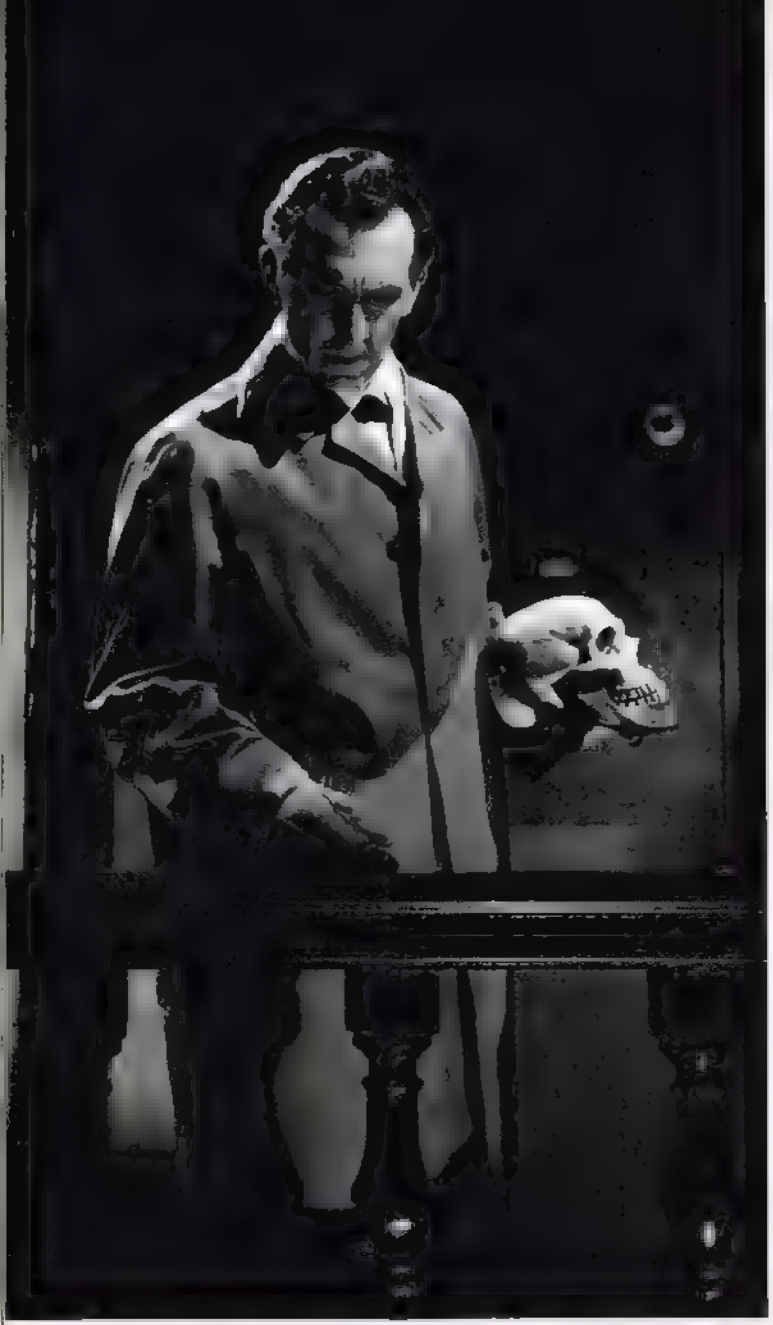
Christopher and I are hoping to do another picture together in the near future." No fan simply got a cursory signature; each individual received personal attention from Peter.

the holy three

Prince Sirki is really moving among royalty, now; the three kings of kindliness are united: Peter, Vincent and Boris. Peter outlasted Boris by 25 years, and for that quarter of a century we can be eternally grateful. St. Peter, we who are left behind here on the physical plane are diminished by your passing but I'm sure the angels are rejoicing to welcome such a wonderful spirit into the heavenly domain.
Now we present a career synopsis and photo album tribute to this marvelous actor whose manifestations of the macabre will forever chill the heart even as memories of his kindly and gentle spirit warm the soul.—Forry.

A Cavalcade of Cushing Creations
by harris lentz III

When I received the phone call from Forry telling me that he had bad news I knew that he must be referring to Peter Cushing. I didn't want to believe it but I was aware that he had long suffered from poor health. Forry confirmed it: Peter Cushing was dead. Less than 10 months after losing the great Vincent Price, Prince Sirki had claimed another legend of the horror films.



Peter holds in his hand THE SKULL of the infamous Marquis de Sade. (Amicus/Paramount, 1965)

Peter (the mustachioed gent at the left) as one of the students pretending to be professors, giving Stan Laurel and Oliver Hardy the "business" in A CHUMP AT OXFORD (United Artists, 1940)

childhood idol

Peter Cushing was the hero of my childhood. I saw his HORROR OF DRACULA and CURSE OF FRANKENSTEIN on a double-bill several years before I had the opportunity to see the Lugosi & Karloff classics on television. Lon Chaney Sr. and Bela Lugosi were long dead and Peter Lorre and Basil Rathbone would soon join them. Karloff and Lon Jr. were in the twilight of their long, illustrious careers and would also soon be gone.

big 3

But Vincent Price, Peter Cushing & Christopher Lee were still making the movies I wanted to see. One of my earliest memories of Peter Cushing comes from when I was a youngster. My grandfather took me to see Vincent Price in HOUSE ON HAUNTED HILL. The movie was a good chiller but nothing a veteran horror film fan like myself couldn't handle. But the image that nearly sent me fleeing from the theater in terror was of a man brandishing a poker at a mud-encrusted creature that had crashed thru his door. The scenes were from a preview to THE MUMMY and I would later learn the man was Peter Cushing. A few weeks later I was among the first in line when THE MUMMY opened—and it didn't disappoint me. But then Peter Cushing never did.

personal favorite

A year later he thrilled me in BRIDES OF DRACULA, which despite the absence of Christopher Lee remains my favorite Hammer Dracula film. Soon after I was intrigued by photos from a movie called THE NIGHT CREATURES that appeared in Famous Monsters. And again I was treated to a thrilling performance by Peter Cushing. Cushing played Captain Clegg, the leader of a band of smugglers who disguised themselves as ghosts to terrorize villagers. It was another marvelous performance that is forever ingrained in my memory.

thrilling/chilling

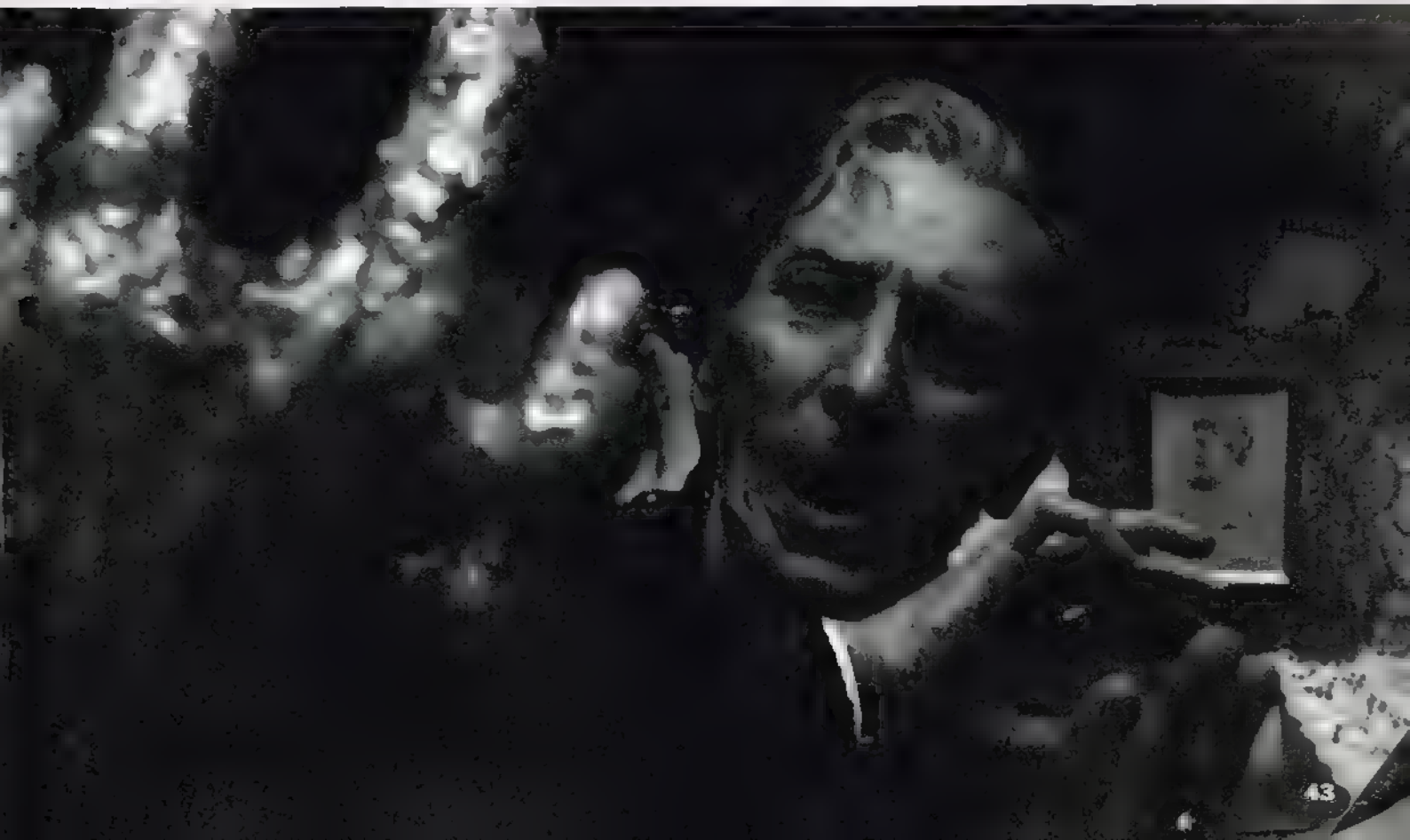
I continued to see each & every film that Peter Cushing appeared in as soon as it hit the theaters—and I caught his earlier films on television. He was a great Sherlock Holmes in THE HOUND OF THE BASKERVILLES (and I deeply regret never having seen an episode of his British Sherlock Holmes series made a decade later). He thrilled me in THE GORGON and chilled me as Dr. Schreck in DR. TERROR'S HOUSE OF HORRORS.

dr. who and skull/island

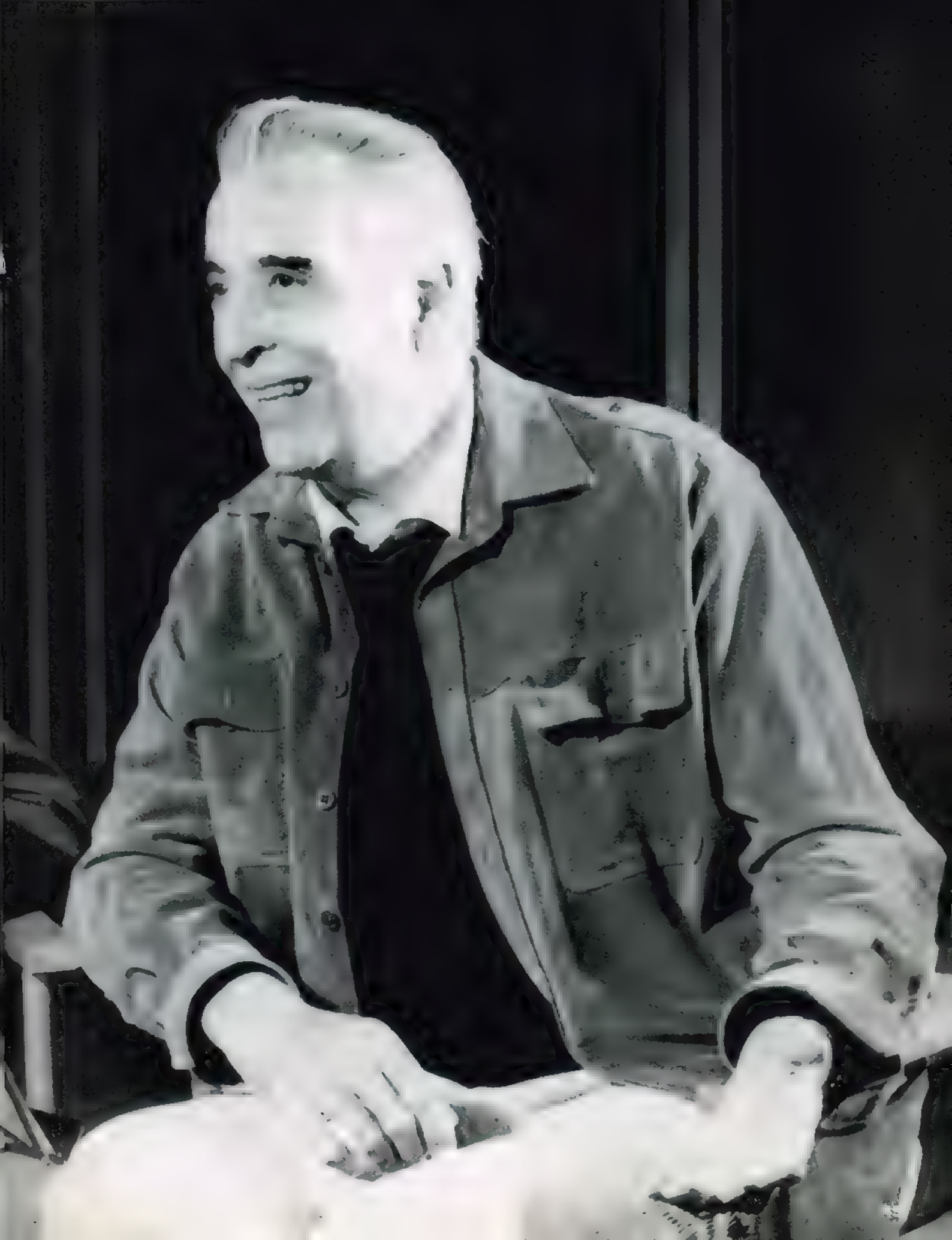
I had heard of the British Doctor Who television series from the pages of FM, but for most American audiences Peter Cushing's DR. WHO AND THE DALEKS and DALEKS INVASION EARTH 2150 A.D. were our only exposure to the character during the 1960s. One of my favorite Peter Cushing films of this period was ISLAND OF TERROR. He starred as a doctor who encounters bone-marrow devouring "silicates" on a small British island. Peter again starred with Christopher Lee and the underrated Michael Gough in 1966's THE SKULL and the following year he played the father of a vampire moth in THE BLOOD BEAST TERROR (aka THE VAMPIRE-BEAST CRAVES BLOOD). He starred in the 1967 sci-fi film ISLAND OF THE BURNING DAMNED (aka NIGHT OF THE BIG HEAT) and was featured as the ultimate collector of Edgar Allan Poe (having collected the resurrected

At their first rehearsal, Peter's dream of having lovely Ingrid Pitt as his partner in the European finals of the Russian Sabre Dance Competition comes to an abrupt halt. THE VAMPIRE LOVERS (AIP, 1972)

A hand of horror reaches for a petrified Peter in THE CREEPING FLESH (Columbia, 1972)



May 17, 1994. The Talking Shop Studios, Canterbury, England. History in the Making: Peter and Christopher Lee at the recording session for "Flesh and Blood: The Hammer Heritage of Horror". This photo was sent to us by Ted Newsom, who masterminded, wrote and directed this long-awaited tribute to be released on home video in the US by Harmony Gold distribution.



The actor's craft. Peter looks convincingly broken-hearted as Christopher Lee looks on in THE CREEPING FLESH. (Columbia, 1973) (Right) Peter demonstrates his famous Ed Sullivan impression in THE GORGON. (Hammer, 1974)

author himself) in the anthology film TORTURE GARDEN.

scream team

1969 marked the first teaming of horror legends Cushing, Lee & Price in SCREAM AND SCREAM AGAIN though, disappointingly, the trio had no scenes together. Peter was again a vampire hunter in Hammer's sexy thrillers THE VAMPIRE LOVERS and TWINS OF EVIL. He again co-starred with Christopher Lee in the 1970 remake of the tale of Dr. Jekyll & Mr. Hyde, I MONSTER, and had a small role in the Vincent Price starrer DR. PHIBES RISES AGAIN.

cryptic cushing

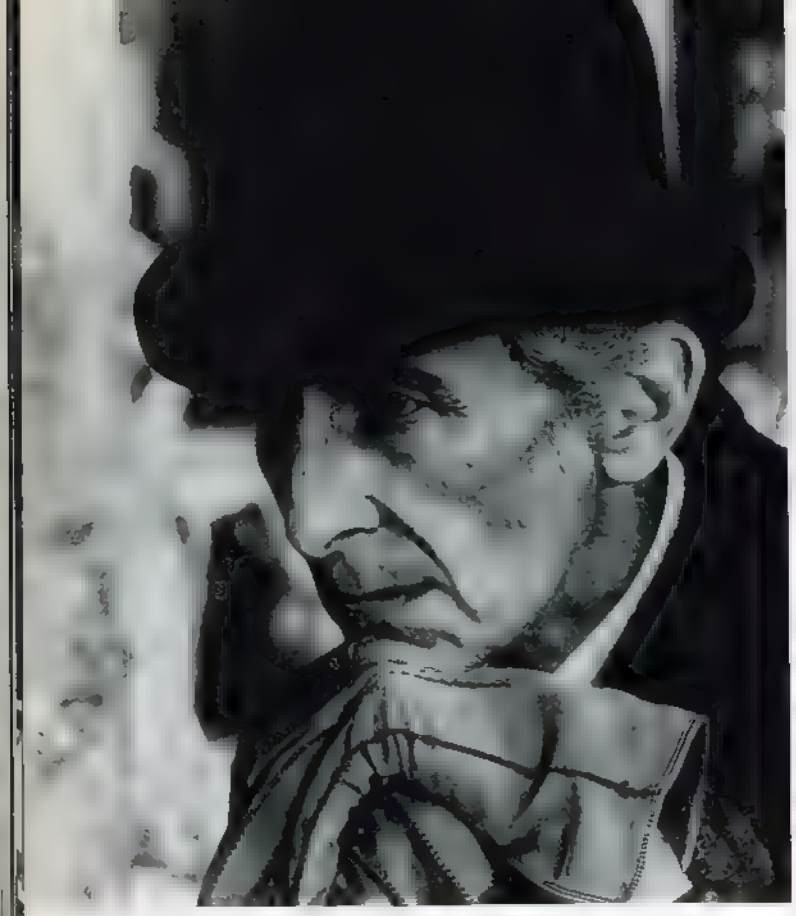
In 1972's TALES FROM THE CRYPT Cushing's Arthur Grimsdyke rises from the grave to deliver a grisly Valentine present. He attempted to resurrect his dead son with the help of a suit made from mystical material in ASYLUM, and was involved in a plot to insure immortality by injecting children with the souls of the dead in NOTHING BUT THE NIGHT (aka THE DEVIL'S UNDEAD).

new horrors

He continued to perform in numerous horror films throughout the 1970s, reprising his roles of Prof. Van Helsing and Baron Frankenstein in several films and facing new horrors in FROM BEYOND THE GRAVE, THE BEAST MUST DIE and AND NOW THE SCREAMING STARTS. Cushing, Lee and the late Telly Savalas were besieged by a train-full of zombies in HORROR EXPRESS, and Cushing re-teamed with Vincent Price in MADHOUSE. He lent a distinctive presence to THE GHOUL and LEGEND OF THE WEREWOLF, and starred as Prof. Abner Perry in the 1976 adaptation of Edgar Rice Burroughs' AT THE EARTH'S CORE.

according to doyle

Having already portrayed the master sleuth Sherlock Holmes on several occasions, Cushing appeared as Holmes' creator Arthur Conan Doyle in the tele-feature The Great Houdinis. He faced Nazi zombies in 1977's SHOCK WAVES and thrilled a new generation of sci-fi fans



as Grand Moff Tarkin, commander of the Death Star in George Lucas' blockbuster STAR WARS.

the curtain slowly closing

Cushing's film roles became smaller and less frequent as the decade came to a close. Plagued by poor health and suffering from a continuing depression over the death of his wife, there were continuing rumors of his possible retirement. He had a small role in the 1979 fantasy AN ARABIAN ADVENTURE and starred in the Spanish production of MONSTER ISLAND. In 1983 he teamed with surviving horror greats Christopher Lee, Vincent Price & John Carradine in the atmospheric thriller HOUSE OF THE LONG SHADOWS. Though the plot was stagy and the ending a disappointment, the thrill of seeing the four living legends together for the firstime (ably assisted by Sheila Keith) was a dream come true for all long-time horror fans. Cushing played an older Sherlock Holmes in 1984's THE MASKS OF DEATH and made his final genre appearance in the little-seen British time-traveling film BIGGLES in 1986.

Now Peter Cushing is gone but his legacy lives on. He will always be with us...fighting Dracula and his vampire minions...reanimating a creature crafted from the grave...solving crimes with Dr. Watson...threatening the universe of Luke, Leia & Han Solo...battling werewolves, silicates, killer moths and Daleks. You served us well, courageous soul; now rest in peace.

(Above) As Paul Cataflanque in LEGEND OF THE WEREWOLF. (Below) As Herbert Faye, with Vincent Price, in MADHOUSE Next Page: Another reprise as the good Dr. you-know-who in FRANKENSTEIN AND THE MONSTER FROM HELL (Hammer/Paramount, 1973)

THE FILMS OF PETER CUSHING

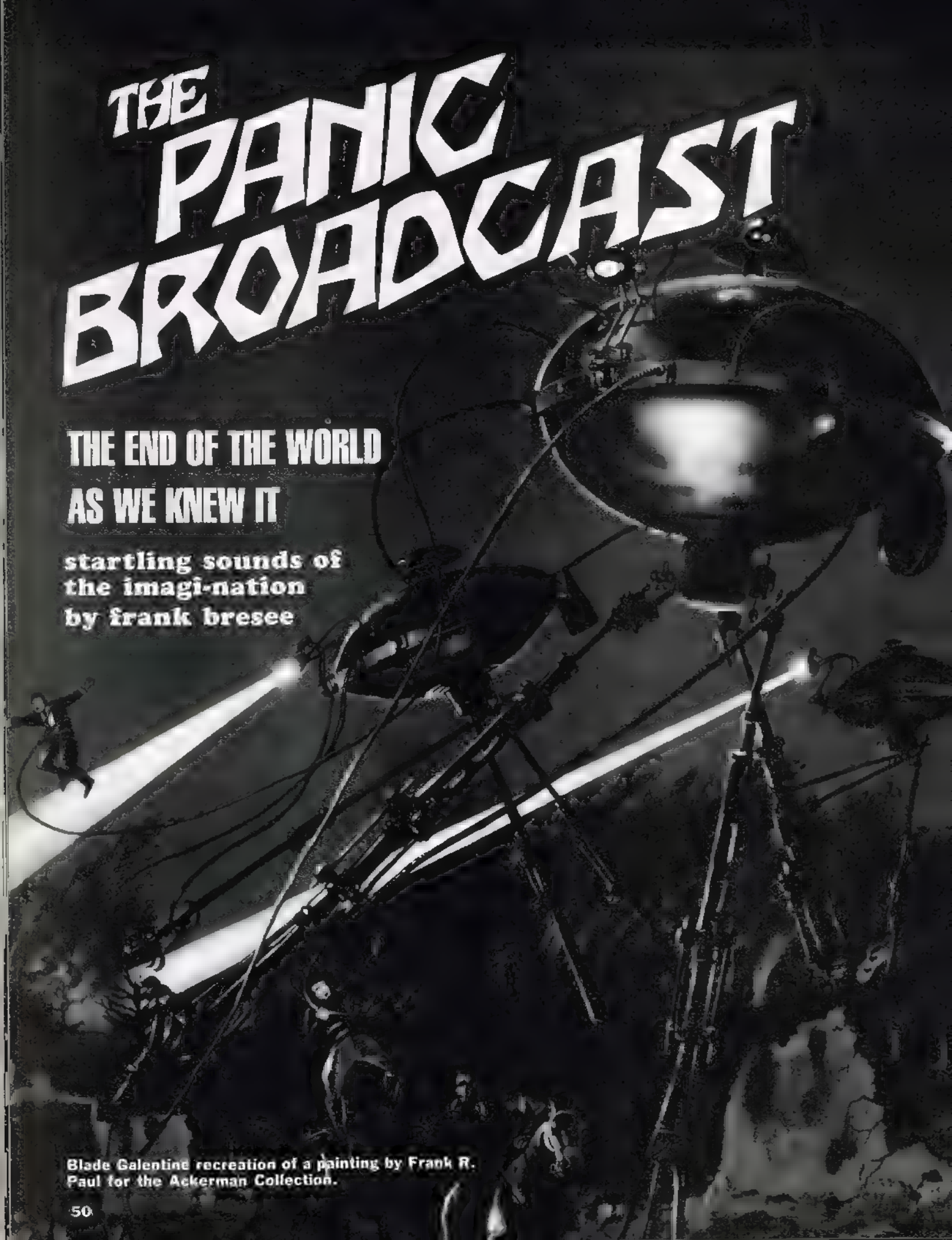
Peter the Great, Gentle Man of Horror

The Man in the Iron Mask (1939)
A Chump at Oxford (1939)
Vigil in the Night (1939)
Laddie (1940)
The Howards of Virginia (1940)
Women in War (1940)
They Dare Not Love (1941)
Hamlet (1947)
Moulin Rouge (1954)
The Black Knight (1954)
The End of the Affair (1954)
Alexander the Great (1955)
Magic Fire (1955)
Time Without Pity (1956)
The Curse of Frankenstein (1956)
The Abominable Snowman (of the Himalayas) (1957)
Violent Playground (1957)
Dracula (U.S.: Horror of Dracula) (1958)
The Revenge of Frankenstein (1958)
John Paul Jones (1958)
The Hound of the Baskervilles (1958)
Mania (a.k.a. Flesh and the Fiends; U.S. title: The Fiendish Ghouls) (1959)
The Mummy (1959)
The Risk (1959)
The Brides of Dracula (1960)
Trouble in the Sky (1960)
Sword of Sherwood Forest (1960)
The Hellfire Club (1960)
The Naked Edge (1961)
Fury at Smuggler's Bay (1961)
Cash on Demand (1961)
Captain Clegg (U.S. title: Night Creatures) (1962)
The Man Who Finally Died (1962)
The Evil of Frankenstein (1963)
The Gorgon (1964)
Dr. Terror's House of Horrors (1964)
She (1964)
Dr. Who and the Daleks (1965)
The Skull (1965)
Island of Terror (1966)
Daleks - Invasion Earth 2150 A.D. (1966)
Frankenstein Created Woman (1967)
Some May Live (1967)
Night of the Big Heat (U.S. title: Island of the Burning Damned) (1967)
Torture Garden (1967)
Blood Beast Terror (U.S. title: The Vampire Craves Blood) (1967)
Corruption (1968)
Scream and Scream Again (1969)
Incense For the Damned (U.S. title: Bloodsuckers) (1969)
Frankenstein Must Be Destroyed (1969)
One More Time (Guest Appearance)
The Vampire Lovers (1970)
The House That Dripped Blood (1970)
I, Monster (1970)
Twins of Evil (1971)
Tales From the Crypt (1971)
Dracula A.D. 1972 (1971)
Fear in the Night (1971)
Dr. Phibes Rises Again (1971)
Horror Express (1971)
The Creeping Flesh (1972)
Asylum (1972)
And Now the Screaming Starts (1972)
Nothing But the Night (1972)
Frankenstein and the Monster From Hell (1972)
The Satanic Rites of Dracula (1972)
Madhouse (1972)
From Beyond the Grave (1973)
The Beast Must Die (1973)
The Legend of the 7 Golden Vampires (1973)
Shatter (1973)
Tender Dracula (Tendre Dracula) (1973)
The Ghoul (1974)
The Legend of the Werewolf (1974)
Shock Waves (1975)
Trial by Combat (1975)
The Devil's Men (U.S. title: Land of the Minotaur) (1975)
At the Earth's Core (1976)
Star Wars (1976)
The Uncanny (1976)
Battleflag - Unreleased (1976)
Hitler's Son - Unreleased (1977)
A Touch of the Sun - Unreleased (1979)
Arabian Adventure (1979)
Mystery on Monster Island (1980)
Black Jack - Unreleased (1981)
The House of Long Shadows (1982)
Sword of the Valiant (1982)
Top Secret (1983)
Biggles: Adventure in Time (1985)

THE PANIC BROADCAST

THE END OF THE WORLD AS WE KNEW IT

startling sounds of the imagi-nation
by frank bresee



Blade Galentine recreation of a painting by Frank R. Paul for the Ackerman Collection.

Sunday, October 30. 1938. The night thousands of Americans experienced the sheer terror of an alien invasion. "The War of the Worlds" radio adaptation of the 1898 HGWells drama as performed by a then 23-year-old Orson Welles and his Mercury Theater of the Air players is the most famous hour of fiction in the history of radio.

boy most likely to succeed

By the late 30's, young Orson Welles was already making a name for himself within the broadcast community, having performed on hundreds of radio programs, including the title role of Lamont Cranston—The Shadow (What evil lurks in the hearts of men?...)—on the original radio show of the same name.

an hour to kill

In 1938, the single most listened to program in the nation was the Edgar Bergen/Charlie McCarthy Show on NBC. It was broadcast every Sunday night from 8pm to 9pm. So strong was its popularity that rival CBS found themselves with an hour of air time that they couldn't sell. They decided to present a weekly one-hour Anthology program to fill the slot. With his well-deserved reputation, the CBS executives asked the young Mr. Welles to produce and perform such a show. Thus, in July of 1938, the Mercury Theater of the Air came into being with little fanfare.

It wasn't until 16 weeks later that Orson got the idea to dramatize the Wells novel as a modern story, updating the dates and events, and offering it for his Halloween audience.

Remember that radio entertainment was extremely popular. Families gathered 'round the device that had become (like TV would decades later) the centerpiece in many American livingrooms. The unseen personalities were accepted as a part of the family.

"we interrupt our program..."

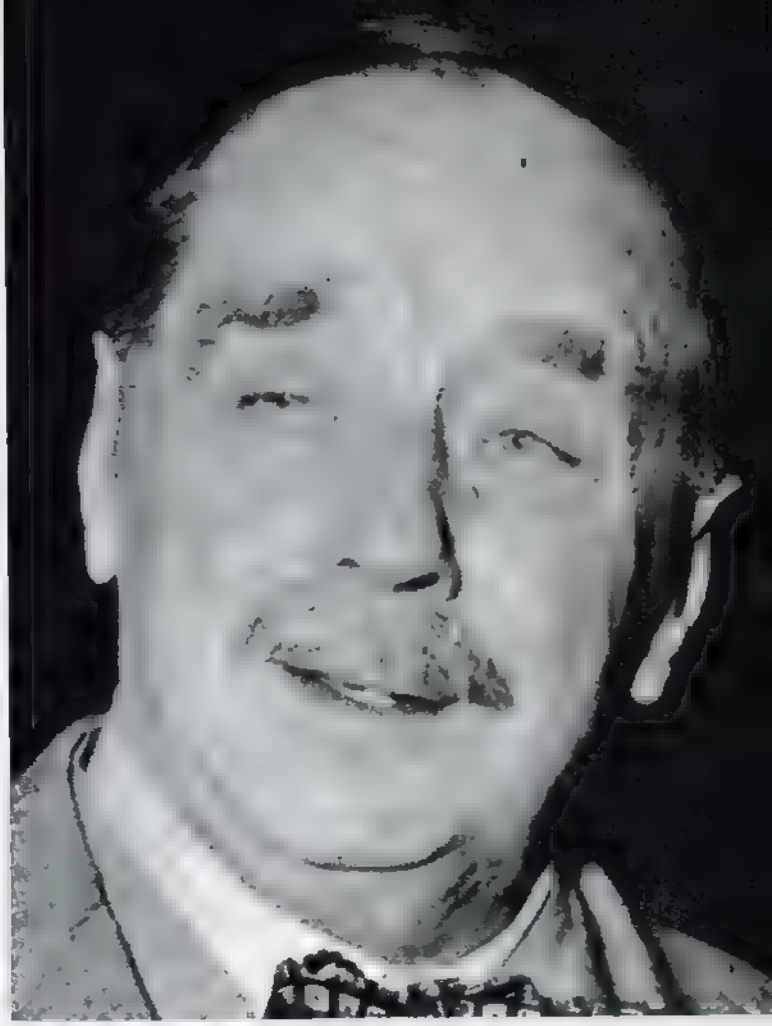
So picture yourself seated 'round the radio that Sunday night, tuned in to NBC and the Edgar Bergen/Charlie McCarthy Show. During the first commercial break, you flip the dial over to CBS for a moment's diversion and you hear an announcer, with a quiver of panic in his voice, say: "Ladies and Gentlemen, We interrupt our program of dance music to bring you a special bulletin from the Intercontinental Radio News. At twenty minutes before eight, Central time, Professor Farrell of the Mount Jennings Observatory, Chicago, Illinois, reports observing several explosions of incandescent gas, occurring at regular intervals on the Planet Mars. The spectroscope indicates the gas to be hydrogen and moving towards the Earth with enormous velocity." What's That?!!! You're hooked.

Or suppose you had tuned in 15 or so minutes later.

"Ladies and Gentlemen, I have a grave announcement to make. Incredible as it may seem, both the observations of science and the evidence of our own eyes lead to the inescapable assumption that those strange beings who landed in the Jersey farmlands tonight are the vanguard of an invading army from the planet Mars. The battle which took place tonight at Grovers Mill has ended in one of the most startling defeats ever suffered by an army in modern times..."

Since most of the audience had not heard the opening of the CBS show, identifying it as a radio play, they took the news as authentic and thought that, indeed, a Martian Invasion force had landed at Grovers Mill, a small farm hamlet outside Trenton, New Jersey!

Thousands panicked. Many rushed out to join their neighbors in the national defense. Some just dropped whatever they were doing, content that, since this was the end, there were no more bills to pay; no more work to be done. Just sit it out. It is estimated over 1 million people bought the story as fact!



Wells...and Welles. Herbert George imagined the story in 1898 and Orson brought it to the radio public in 1938. The younger Welles scarcely imagined the impact his little drama would have on the public at large.

CBS
CBS

The scene in the broadcast studio as Orson Welles and his Mercury Theater of the Air players perform their fateful drama. Notice the clock on the wall. The program was aired during the 8pm-9pm time slot, but the clock indicates approximately 1 minute past 9, identifying this as a "staged" photo, probably for public relations use, taken just after the show had gone off-the-air. This was the golden age of live radio—at its finest.

welles-spoken

When Mr. Welles was a guest on my "Golden Days of Radio" program about 12 years ago, we talked about his Mercury Theater radio days and, in particular, the W.O.W. broadcast:

FB: "Your program was on the air on CBS, and on the opposing network, NBC, was the Edgar Bergen/Charlie McCarthy Show. It seems that night many listeners were tuned in to your Mercury Theater Show."

OW: "A wire, which I got from Alexander Wollcott (a famous author/personality in the 1930's) read as follows: 'Dear Orson. This only goes to prove what I've always contended, that all intelligent people listen to Charlie McCarthy!", Our ratings were very high...we were giving Charlie a good run for his money."

FB: "Charlie was Number One. What happened then?"

OW: "They had Winchell (popular newscaster Walter Winchell) who came on at the end, who said: "It is not true, Ladies and Gentlemen, that the world has been attacked by Martians."

FB: By that time they had turned the dial and were listening to you."

OW: They weren't listening to anything by then. They were out with towels on their heads!"

FB: "Now, when you and (scripter) Howard Koch and the others were putting the show together, did you say, 'That will really get 'em' or 'This will scare the pants off of everybody'?"

OW: "Yes. But we didn't think it would get them that much...or that many. This was done for the benefit of a certain lunatic fringe. We didn't realize the *extent* of the fringe!"

FB: "I understand when the broadcast was over the police arrived at the studio in full force."

OW: "The police were already in the control during the broadcast not knowing who to arrest."

FB: "What happened then?"

OW: "By that time people were phoning in, waiting for the end of the world. I had a dress rehearsal in my theater. I had to leave. You know a dress rehearsal for a play is much more important than anything else for an actor."

FB: "What did (the broadcast) do for your career?"

OW: "Everybody thought I was done forever...except myself and, I think, two or three other people. I thought it was a riot—very funny...and could do nothing but good. But of course, at CBS, it was very funny...because there wasn't a vice-president seen in that building for weeks!"

pumpkin patch kids

Welles certainly will be remembered for the many innovations he brought to theater, radio and motion pictures. He'll be remembered for his artistic vision and his colorful personality. And, I think, perhaps there's a bit of good, old fashioned, FAMOUS MONSTERS OF FILMLAND philosophy for all of us, in Orson's closing remarks at the end of that unforgettable program.

"This is Orson Welles, Ladies and Gentlemen, out of character to assure you that the War of the Worlds has no further significance than as the holiday offering it was intended to be. The Mercury Theater's own radio version of dressing up in a sheet and jumping out of a bush and saying Boo! Starting now, we couldn't soap all your windows and steal all your garden gates, by tomorrow night...so we did the next best thing. We annihilated the world before your very ears, and utterly destroyed the Columbia Broadcasting System. You will be relieved, I hope, to learn that we didn't mean it, and that both institutions are still open for business. So good-bye everybody, and remember, please, for the next day or so, the terrible lesson you learned tonight. That grinning, glowing, globular invader of your living room is an inhabitant of the pumpkin patch, and if your doorbell rings and nobody's there, that was no Martian...it's Halloween."

YOU AXED FOR IT!

Got a particular favorite film or fiend you'd like to see featured in FAMOUS MONSTERS? Good ol' Dr. Acula would love to sink his fangs into your request.

Address your request to:
FAMOUS MONSTERS OF FILMLAND,
Dept. UX4, #204, POB 9669,
N. Hollywood, CA 91609.

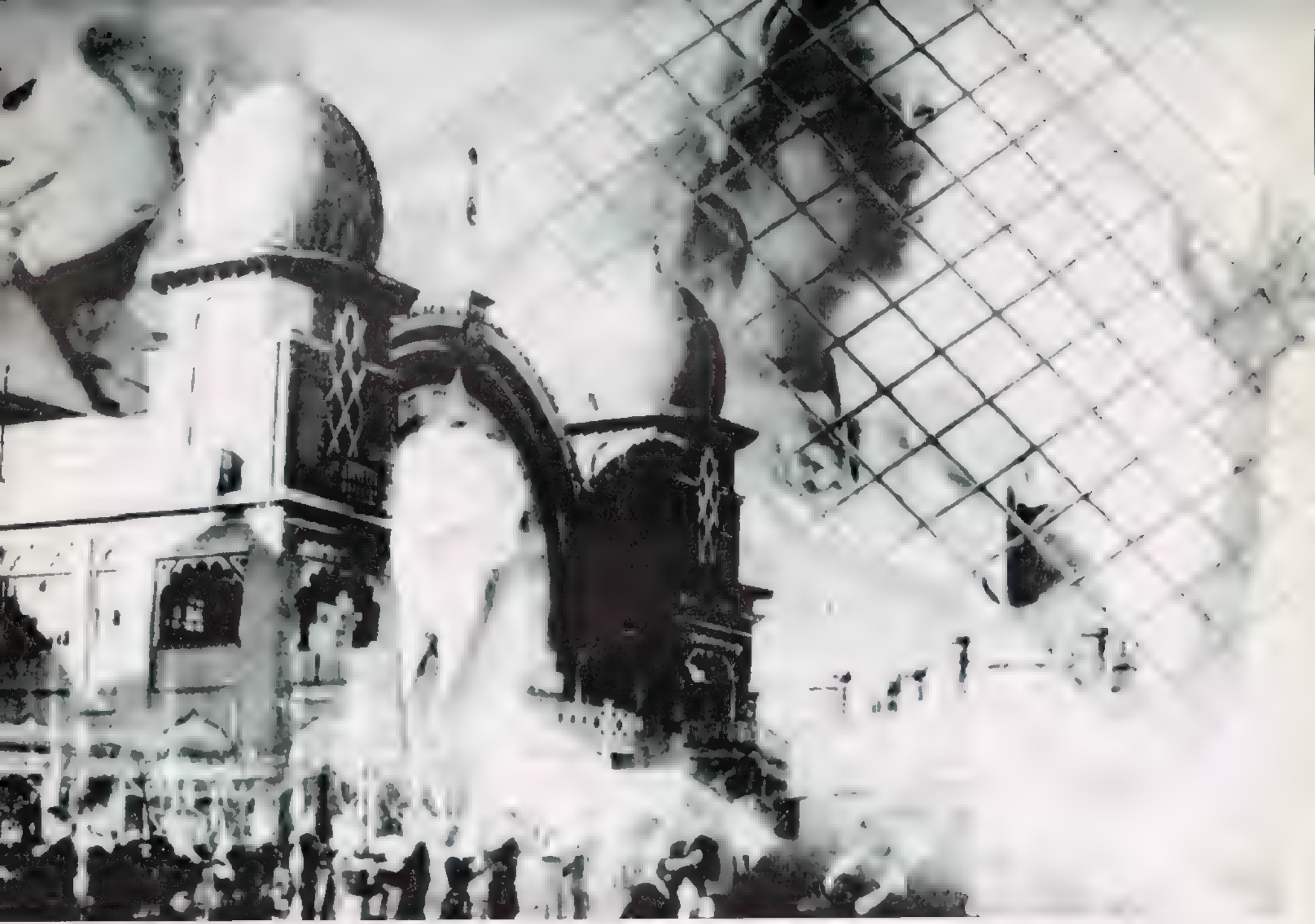
In response to readers' clammer for Hammer, we present this candid view of head helmsman Terence Fisher as he directs Christopher Lee on the set of DRACULA, PRINCE OF DARKNESS.

Kids! Don't attempt this at home! This is dangerous! This young circus performer has had years of experience executing the world famous Wolf-Swallowing Trick. Now that you're forewarned, we can show this scene from **THE COMPANY OF WOLVES** (Cannon Films, 1984) for Wolfgang Haeussler of Germany, who requested any recent lycanthropic lensing.

Philbert Ronson sent us this foto and asked if we could identify it for him. Yes, Phil, it's Peter Cushing operating on the lady in **CORRUPTION** (Columbia, 1967)

The reincarnation of young Forry Ackerman, Robert Carter, gets his wish granted to see more scenes from Warner Bros. 1984 fantasy film, THE NEVERENDING STORY. (See FM #201 for another fantastic film frame.)

Mei Chen, FM reader from mainland China, asks to see "a photo of the famous Asian beauty, Anna May Wong, who appeared opposite Douglas Fairbanks in THE THIEF OF BAGDAD." Here she is, Mei, in all her glory, as the DAUGHTER OF THE DRAGON (Paramount, 1931)



57 An afternoon at the scream-park. Some ethereal apparitions from the cult classic CARNIVAL OF SOULS for Louisiana reader, Blaine Malley.

RSVILLE... HEADLINES FROM

KENTUCKY KERNAL

Obviously the Ackermonster's reputation for corn preceded him because when he gave his Professional Guest of Honor speech to the fans at Rivercon in Louisville, they presented him with a framed proclamation from the Governor, declaring him to be an Honorary Kentucky Colonel. Forry tells us all he has to do is show his scroll at any Kentucky Fried Chicken eatery in the country (or even some of the Big Cities) and for a look at it and 10 bucks they'll give him a thigh-fi plate with corn on the (Rob) Cobb. (Cobb, in case you're not acquainted with the name, did some great early FM covers and alien landscapes for the original ALIEN).

* * *

"A MAN WHO IS PURE IN HEART"

Curt Siodmak, who created the legend of lycanthropic Larry Talbot as the Wolf Man, turned 92 in August and celebrated by adding another 10 pages to his eagerly awaited autobiography. He's now typed out more than 800 pages! FM hopes to preview some of the pertinent parts about imagi-movies Siodmak has been associated with (DONOVAN'S BRAIN, BLACK FRIDAY, I WALKED WITH A ZOMBIE, SON OF DRACULA, HOUSE OF FRANKENSTEIN, etc.).

* * *

Brigitte Helm—Lang's Robo-Gal

"CURSE YOU, KENNETH ANGER!"

As the paramedics rushed Forry to the emergency hospital with a heart attack, his last words before passing out were: "Kenneth Anger did this to me!" His pal Ken & he have 2 million monthly readers in Italy's premiere cinemagazine Ciak with a personality column called Hollywood Babllonia but Forry's collaborator gave him a heart attack when he opened a package and found in it a present of a brandnew book he was unaware of about Brigitte Helm, the Metropolis Robotrix, entitled "From Metropolis to Gold, Portrait of a Goddess". In addition to 23 exquisitely produced stills from METROPOLIS there are fotos from her other fantastic films, AT THE EDGE OF THE WORLD, ALRAUNE (aka UNHOLY LOVE with Paul "The Golem" Wegener, 1928, and talking version, 1930, aka DAUGHTER OF EVIL with Martin "The Mummy's Curse" Kosleck; Brigitte as the "unnatural", soulless siren); as Antinea, the MISTRESS OF ATLANTIS in 1932; and finally GOLD, 1934, with its magnificent display of electrical machinery, which, in case you can never see the original, you can see fabulous footage of the cyclotronic implosion in the climax of Curt Siodmak's THE MAGNETIC MONSTER. Check your local bookstore for a copy of this extraordinary volume. PS: The very next day I received another copy from Charles Takacs, a researcher who has sent me hundreds of marvelous clippings about the Chaneys, Karloff, Lugosi, Lorre, Lang, METROPOLIS...and he even found a letter I had published in a movie magazine in 1932 (when I was 16!) commenting on the picture directly after I had seen FRANKENSTEIN! I swear that man owns a time machine!

LOVE AT FIRST BAT

Calinfornia Sherry

"Love Bite" is a first novel by California author Sherry Gottleib, a vampiric volume which has been receiving complimentary comments such as "A bat's-eye-view of LA's darkside", a "colorful, compelling tale", "a notable addition to the vampire field". A sequel is already in the works, if Sherry can untangle herself from her pet boa constrictor, Wrinkle-snakeskin. The book may be ordered from Transylvania Press, POB 848, 250 "H" St., Blaine, WA 98231-2107. (Anyone with a book or magazine deemed suitable for readers of FM may send same to FAMOUS MONSTERS, Headlines From Horrorsville Editor, POB 9669, N. Hollywood, CA 91609 for a potential mention in this dept.)

* * *

Re-Vamped

SHE'S THE TOPPS

Vampirella is 25 years old! The comicbook femme fatale from the planet Drakulon whom I brought to life in 1969 is soon to be the subject of a set of collectors' cards from Topps. Forry has contributed significantly to the lure & lore of the pulchritudinous alien from the Planet of the Double Suns whose rivers & seas flow with that life-giving crimson substance that alone can slake the thirst of a vampiroid from the void.

* * *

SPEAKING OF COMICS

Dynacomm has developed a brand new comicbook series featuring, among other goodies, a hedonistic heroine (created by Ray Ferry with a healthy dose of Ack-ademia) whose prowess is unlike anything seen in a comicharacter before. The series is tentatively scheduled to premiere in the first half of 1995. Young, talented-but-as-yet-unknown artists looking for a break in the break-neck comic book business are invited to send portfolios of their work to publisher Ray Ferry (call 818-764-9400 for info).

* * *

EDGAR RICE BURROUGHS...

What made the Red Man read?

from his resting place in Tarzana into the light of day once again, or twice again, via the movie magic of the Disney Studios, which is prepping an animated version a la THE LION KING of Tarzan, Lord of the Jungle, and a rip-roaring live-action interplanetary thriller of John Carter & Dejah Thoris, a PRINCESS OF MARS, replete with all the fantastic life-forms of the Red Planet. Once again the world's greatest story-teller comes alive in '95!.

RSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINE

THE GOLD THAT GLITTERED

The Golden Apple, LA's premiere shop of horrors, featuring filmonster material & comicbooks, just celebrated its 15th year in thriving business with an invitational beach party on the Santa Monica pier, where the operational merry-go-round was the site of Curtis Harrington's fantasy classic NIGHT TIDE in 1961. The crowd took on the aspect of a mini-convention with "Superman" Julie Schwartz in attendance together with the famous Elfquest team of Wendy & Richard Pini and Bill "Lost in Space" Mumy. Bill & Sharon Leibowitz are to be congratulated on the success of the celebration and of their store (yes, you can buy FM there).

* * *

NEW EDITOR OF FAMOUS MONSTERS

Would television lie? There it was on the screen, the legend beneath the talking head: Forrest J Ackerman, Editor of Famous Monsters of Filmland. But the face on the screen? Dynamic fan Lisa Franklin, head of the week-long Drive-in Double Feature Festival in Austin, TX! This merry mixup took place in late June when he was suddenly flown in to replace actor Robert (Mr. Smiles) Clarke, whose three films THE HIDEOUS SUN DEMON, BEYOND THE TIME BARRIER and THE INCREDIBLE PETRIFIED WORLD opened the festival. Clarke sent a splendid recorded message, explaining only an unexpected illness kept him from participating. Forry was on an hour-long call-in talkshow on radio, later that day was delighted to see Steven Utley, whose first story he had published 20 years ago as editor of Perry Rhodan magabook. Artist Tony Brzezinski, the reincarnation of Frank R. Paul who has reproduced 50 Paul covers for Forry, drove in and brought his little wunderkind, 5-year-old Jessica. As the creator of the Vincent Price Penny (ask 4E to tell you the story nextime you see him if you don't know it), ol' Uncle Forry called little Jessica up on the stage and introduced her to the packed theater. A Star Was Born! The Austin Chronicle featured a two-page art-ack-le called "The Dark Forrest" by Frank Campbell, who characterized him a a "showman", a new 4E appellation. Forry suggested he go all the way and call him the Abominable Showman! (Thanks to all for a Texas-sized time! -4E)

* * *

AN UNORGANIZED AUTHORBIOGRAPHY

That's what Forry's calling his life story, on which he's written about 50,000 words so far. Some of the chapters so far concern relationships with Isaac Asimov, Robert A. Heinlein, LASFS, Boris Karloff, wife Wendayne, the first four Worldcons, A.E. van Vogt, Charles Beaumont, Rick Sneary and femme fanne #1 of yesteryear, Morojo. It will probably run between 150,000 and 200,000 words. Yes, we'll make sure FM fans get first crack at aquiring a copy when it's ready for release.

* * *

THE BRADBURY BLDG. STRIKES AGAIN!

You've seen its amazing interior in BLADERUNNER, THE INDESTRUCTIBLE MAN, DEMON WITH THE GLASS HAND, Robert Bloch's THE NIGHT WALKER, now you have the opportunity in WOLF to view it again and again in all its century-old glory. One hundred and two years ago Forry's 32-year-old maternal grandfather, George Herbert Wyman, was the architect of this legendary LA edifice.

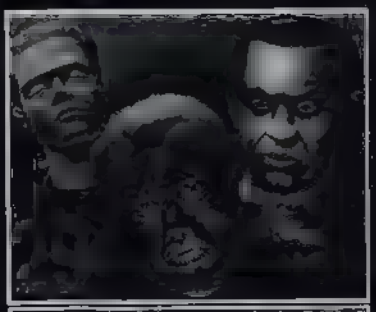
HEAR YE, CHICAGO

Jay and Jock Hedblade, FM fans for 25 years, and creators & hosts of Rhino Records and Tower Records' *Super Thriller Radio* (WCBR 92.7 FM) will present a Halloween Special on October 31 (7 pm.) that includes weird & wild Rock 'n Roll Halloween music and an interview with Uncle Forry. Tune In!

* * *

STAMPS OF APPROVAL

The current campaign by Sara Karloff Sparkman, Bela Lugosi Jr. and Ron Chaney to get theri respective parentage recognized on a commemorative US postage stamp is getting plenty of recognition. FM raeders are encouraged to write to the US Stamp Advisory Committee with a short note refering to the petition on file for a stamp honoring Boris Karloff, Bela Lugosi and Lon Chaney Jr.and requesting the Committee to issue it. Write directly to: The Citizens Stamp Advisory Committee, United States Postal Service, 475 L'Enfant Plaza, Washington, D.C. 20260-6757. To be placed on Sara Karloff's personal mailing list or to send fan mail to her, Bela Jr. or Ron send a postcard with your name and address to Famous Monsters, Dept. FM Stamps, POB 9669, N. Hollywood, CA 91609 and we'll be happy to forward it for you. Be sure to specify the party you want it sent to.



Ron, Sara & Bela Jr.— children of the knights

* * *

MONSTERS UNLEASHED IN NEW YORK

The New York Public Library for the Performing Arts will feature an exhibition entitled SCREAMS ON SCREEN: 100 YEARS OF HORROR FILM, in the library's Main Gallery from October 31, 1994 thru April 29, 1995. The library is located at 40 Lincoln Center Plaza. Admission is Free. Among the items to be displayed: pressbooks, poster art, props, and stills related to genre classics such as THE BLACK CASTLE, NOSFERATU, THE CAT AND THE CANARY (watch for a special FM Filmbook on this creepy classic), ATTACK OF THE PUPPET PEOPLE, THE MUMMY, THE THING THAT COULDN'T DIE and many more. For other information call 212-870-1630.

* * *

VAMPIRE HUNTER RETURNS

Columbia Pictures reports that things are heating up for a Coppola produced, son Roman directed, followup to BRAM STOKER'S DRACULA to again star Anthony Hopkins as the loopy, mystical Dr. Van Helsing in THE DEATH OF DR. VAN HELSING. The tale will take the good doctor from London and Transylvania terain to San Francisco at the time of that city's 1906 earthquake.

HORRORSVILLE... HEADLINE

nineties newsstand. The compliments from grateful "first fans". The adulation of **FM**'s "second generation". It's great having **FM** back again! I just recently bought #202, but as soon as my next paycheck comes in, I plan to stock up on back issues, as well as issue #203. Osman Askin's cover rendition of the Karloff Frankenstein Monster is fantastic—way to go, Osman! Prose-wise, my favorite article in #202 has to be "Wrapping on the Mummy". Given Walt "Doc" Daughtery's concluding hope for a new gothic treatment of The Mummy, it's sad to hear that Universal has entombed Joe Dante's planned remake among other Projects That May Never Get Made (such as the on again, off again remake of Creature from the Black Lagoon). To read that the new **FM** is going monthly is music to my ears (or should that be fears?)! It's great to see old departments like "You Axed for It", "Headlines from Horrorsville", and "Mystery Photo" reinaugurated. I hope, too, that **FM** revives its semi-regular filmbook treatments of classic creature features. **(With the advent of videotape, we think FM Filmbooks are best reserved for little known, hard-to-come-by or presently "lost" gems of fantasticinema—4E)** Also, I'd like to see **FM** cast its future-scope on new imagi-movies waiting in the wings. In fact, while I'm hoping, here is a "wish list" of some things I'd like to see in the new **FM**: I hope, in future issues, to see articles/retrospectives on Christopher Lee and Peter Cushing. A look at Hammer's fifties/early sixties horror and SF product would also be most welcome. Perhaps **FM** filmbooks of Horror of Dracula, Brides of Dracula, Enemy from Space (Quartermass II), and other Hammer fare could grace **FM**'s pages. While you're at it, why not pay tribute to Hammer director Terence Fisher? In addition, I hope to see "theme" articles again, features like "The Small and the Tall", "Things with Wings", "Atomic Atrocities", and the like. These pieces were always among my **FM** favorites in the "olden" days. **FM** has always been tops at covering the "Golden Age" of horror, i.e. the 30s and 40s, and I hope **FM** continues this terrorific tradition. I'd also like to see FM devote some space to fifties SF and horror movies. Perhaps filmbooks on Them!, This Island Earth, The Incredible Shrinking Man, and other fifties favorites might be in order. Maybe too an article on AIP's fifties fearsomes Last, but not least, I'd like to see **FM** features on the Japanese monster movie scene. How about some photos from recent Godzilla fare such as Godzilla vs. King Ghidorah and Godzilla vs. Mechagodzilla ('93 remake)? Also, it'd be terrific to see a tribute to the late monster maestro Inoshiro Honda, the man who gave us Godzilla.

MIKE BOGUE
Russellville AR

• Some of the Forry-going will very likely be featured in Forryth-coming issues. Keep your eyes peeled.—4E

FAVORITE

My personal favorite "Famous Monster" (besides the "Universal Monsters") is The Saucer Man. I purchased a vinyl model of him a couple of years ago and had a blast putting it together. I've included my artistic rendition of "Saucy".

MARTY McCRAY

We like your drawing of "Saucy". (He's no sissy.)—4E

MARTY'S ARTY ALIEN

PREMATURE BURIAL

I don't know who to address this letter to. Is it funny or sad? You who know the truth will be able to say. My lips hesitate to form the question that haunts me. My heart longs to shed its burden and discover that this is all a strange mistake. But the question will not allow me peace. Has editor Ackerman died? A million tears if the answer is yes. A billion cheers if no! But either way, I had best explain the question. This is a true story. At 11:00 last Friday night, while driving on the freeway through the San Fernando Valley, a friend and I spotted a carnival rising purple from a plain of bungalows "Black Ferris!" we exclaimed. "Carnival of Souls!" Of course, we had to investigate. We took the first off-ramp—and we ended up on the other side of the freeway from the side the carnival was on We could only see one road. And it looked like it ran on forever without a single cross street Turning onto the road, we were amazed to see a sign stuck in the grass next to it which said, "FJA". There was an arrow on the sign pointing straight ahead—we forgot about the carnival and followed the arrow. A little further along, we saw another sign. This one said, "FJA 1 mile". After 1 mile, there was a third sign, but this one pointed across the road. And when I turned to see what it was pointing at, I knew what road we were on It was Forest Lawn Drive, and the arrow was pointing at the mortuary! But the building was closed and dark, and there was nobody in sight All we could think of was that FJA's funeral must have taken place that day, but not been reported in the paper or on TV. The next day, we asked the manager of our neighborhood comics store if he knew anything about it. He didn't. So we went back to Forest Lawn, where the sign was still standing, and asked the woman in the gatehouse She didn't know either and there was no Ackerman funeral on her schedule. So please, say if it's so (or, hopefully, isn't)?!?

BRADFORD MINZER
Los Angeles CA

• As you can see, 'twarnt me! I guess there are a couple of other people in the world with whom I share initials - altho the other FJA is now out of it.—4E

THE HACK YOU SAY

Issue #202 was my first true introduction to the beautiful and mysterious world of FM and the Ackermonster. I'm a 20 year old horror freak, and up until recently **FM** was something that lived only in 15-20 dollar back issues that I would burst boils and drool over because I simply couldn't afford them. I purchased what I could, but now **FM** slithers about us once again, and I'm glad! I have a suggestion for a future issue that I think is pretty neat-o. Hopefully you'll think it's neat too and use it! Have an issue completely devoted to the women of horror, from cover to cover. You could feature all the princesses and queens from Carroll Borland to Elvira and Vampira to Brinke Stevens.

ANGEL GARCIA
Monterey Park CA

• Your witch is our command. A first installment on ghoulish gals starts on page 8 of this issue, with much more (and a special issue) to come!—4E

MUMMY'S THE WORD

The "new" **Famous Monsters** is a dream come true, it's like going back to my childhood again. You even have the old typos: Feed Olen Ray (what)? **(That wasn't an old typo, it was a new one—4E).** I will forgive the typos (**FM** wouldn't be **FM** without them), but there is one thing I can't overlook. On page 48 of issue #203 you identify the Mummy as Tom Tyler from the MUMMY'S HAND Tyler's Kharis was a two-eyed Mummy; the Mummy pictured is Lon Chaney Jr.'s one-eyed Mummy, most likely from THE MUMMY'S CURSE. One shouldn't fool with a guy's Mummy. 38 going on 12

THOMAS W. REYNOLDS
North Bend, OH

• Typo's are our tricky way of learning who's actually READING us and not just looking at the pictures!—4E

MYSTERY PHOTO DEPARTMENT

TRY YOUR SKILLET THIS

MYSTERY PHOTO #204

We're experimenting with a twist to our Mystery Photo Department. Many readers feel left out because they're unfamiliar with some of the films featured here. So, we're passing the challenge out for all to participate—Be like RaPUNzel—let down your hair and take a crack at CAPTIONING the unidentified scene at the right. No holds barred. Next issue, for those of you who might not recognize the scene by sight, we'll provide its particulars and the film from which it came along, with the best twist of a phrase suggested by the scene.

Send a postcard with your suggestion to: FAMOUS MONSTERS, Dept. Mystery #204, POB 9669, N. Hollywood, CA 91609. The best submission will win its author a place of honor in our next issue.

ANSWER TO MYSTERY PHOTO #203

DID YOU RECOGNIZE last issue's photo as being the crazed lord of the manor (Mirko Valentin) from LA VERGINE DI MORIMBERGA aka THE VIRGIN OF NUREMBERG aka HORROR CASTLE aka THE CASTLE OF TERROR aka TERROR CASTLE? Right guessers, whose answers we received before we went to press, were:

Kevin Hoxsey, Tom Triman and Jeff Kurta.

Thanks to all those who wrote in.

SATISFIED GHOSTOMER

Just loved your two recent issues. I am glad **FM** is not a gore magazine. Also love the stuff in your mail order.

JANIE JURICA
Maspeth NY

• You can call us a gore mag, so long as it's short for "gorgeous". Remember, we're gluttons for *pun*ishment—4E

SIRKI SUMMONS

Prince Sirki has taken another one of the greats. First Vincent Price, and now Peter Cushing. Now I know how everybody must have felt when Boris Karloff and Lon Chaney Jr. (I have the same birthday, Feb 10th) died. I was too young when Boris Karloff died (2 years old) and I wasn't a fright film fan yet when Lon Chaney Jr. died But no matter how old you are, you can discover at any age films by all the terrific stars who are no longer with us. Of course, everyone will agree that Peter Cushing's Dr. Baron Frankenstein was his greatest role My personal favorites of his are: "Curse of Frankenstein", "Revenge of Frankenstein", "Frankenstein Must Be Destroyed", and the neglected "Legend of the Seven Golden Vampires". I didn't discover **FM** for the first time until 1977, so I missed out on a lot of great issues before that. But this time I'm here at the beginning and I won't ever miss an issue Long Live **FM** and Forry!!!!!

BRIAN J. CONNELLY
Troy NY

• I'm bribing Prince Sirki.—4E

FREUDIAN QUIP?

I too am an avid fan of both Curt Siodmak and Herbert George Wells Unfortunately, I have never read any of Edgar Rice Burroughs and hadn't even heard of E.E. "Doc" Smith before reading TIME VALUE TALES of **FM** issue no. 202 ("The Three Marked Pennies" -great story!). I would appreciate it greatly if you would send me your free list of recommended reading material.

CORY J. BOND

• Done! Incidentally, we don't know whether that is a so-called Freudian slip or an actual evaluation of the Time Vault Tales when you call them Time VALUE Tales.—4E.

REALIZATION

I can't say I know every film he was in or that I ever met the man, but I do feel the loss. My father mentioned it to me lackadaisically, "Did you know a Peter Cushing?" I knew then that he was gone It was bad enough Vincent left us, but Mr. Cushing too? Every time one of our genre legends passes away, it is as if they take a part of you with them, that part that doesn't believe in death, something called youth. Well, it's safe to say that I have matured since the passing of both Vincent and now Mr Cushing; I don't take life for granted and realize just what these two men meant to our genre and more importantly to me Mr. Cushing said in an interview something to the effect, "Actors never truly die, they just go into syndication". And thank God for that! **FAMOUS MONSTERS** doesn't get the recognition it deserves; it preserves these legends and introduces them to a whole new generation. I think it's the greatest gift you could give these fine actors, after what they have given to us.

JAMES H. PEERS III
N. Billerica MA

• Thanks for your appreciation.—4E

EAGLE EYE

In issue #203 you supplied a fabulous tribute to Vincent Price worthy of a king (as he absolutely deserved) Upon glancing over the list of films of Vincent Price a couple of films were left out. The first one being "Heart of Justice" (1993) also starring Dennis Hopper. The other one being "Snow White and The Seven Dwarfs" (1983). And how about "Once Upon a Midnight Scary" (1979), a television production which he hosts. I was also quite sad to read the comments, mentioned in the interview by Lawrence French, concerning Peter Cushing's state, and particularly so since he has since gotten his wish and joined his wife. I was so hoping he and Christopher Lee would do another film together for the "new" Hammer production company. One last item. Do you plan to make "The Frankenscience Monster" available again for the new breed of old classic horror film aficionados like myself?

BENJAMIN S. COHEN
Elkins Park PA

• Yes, in a new enlarged format with added articles & stills. Published by Dynacomm. Keep your eyes on our pages for announcement of availability—4E

WANTED! MORE READERS LIKE

NADINE BAILEY

REDISCOVERY

My era of FM is from issue 101 to 155. Then I switched to a new horror magazine. I then went through my "splatter" movie phase but eventually they got old and boring. I began rediscovering the old Hammer, Universal, AIP, etc., on cable and video. Now FM is back to fill the gap and it's better than ever! Just please don't start covering Star Trek and Star Wars in these pages. Save that for your new science magazine. **(Actually, we'll be presenting mostly non-mainstream sci-fi when our new title comes out next year—4E)** I just got issue 203 and it maintained the high standards set by the first three issues. The highlight for me was the Vincent price interview. It was pretty thorough and entertaining. The chronological list of all his movies was very welcome and helpful, for people like me, trying to collect every movie from a particular artist. Are you going to feature new horror movies? Gothic horror seems to be making a comeback. I also think you should cultivate your readers' interest in the newer horror actors and "Scream Queens". We need some live and current actors to be fans of

RALPH MANESS
CAHOKIA, IL

• I agree, and we'll certainly give space to worthy contemporary endeavors. But both Ray and I agree these pages are better suited to celebrating the classics of our genre. I've made it my lifelong duty to keep these memories alive and pass my experiences on to younger generations for as long as I'm able. We have precious few of the participants of golden age imagi-movies still with us. Let's have at least one magazine where they can enjoy the adulation they so richly deserve, while they're here to enjoy it. And those that are gone have left a legacy that shouldn't be classified as a pioneering footnote in the history of cinema...something which I fear could very well happen if left unguarded to the ravages of time.—4E

ATTENTION FANG GANG!

Your reactions to this issue are earnestly solicited. Forry reads every letter personally to select those for publication. And now, everyone who writes to **FM** will receive an Acknowledgement by mail. If we hear from you, you'll hear from us! When Forry reads a letter he likes to know the person behind it, so include a snapshot of yourself if you can. We'd also like to see your drawings, makeup creations, sculptures or other monstrous art. (Sorry, due to volume we can't return anything you send so please don't send anything you want back) Address your letters to:

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BACK TO THE PAST PRESENTS

THE GREAT HALLOWEEN WEEKEND OF HORROR & SCI-FI 1994

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The War of the Worlds
"Sylvia Van Buran"
Ann Robinson

Film Festival
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"Frankenstein"
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THE HORROR DYNASTY

Ron Chaney Sara Karloff Bela Lugosi Jr

Mr Lugosi's appearance to be confirmed

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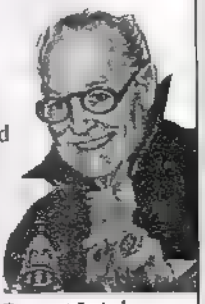

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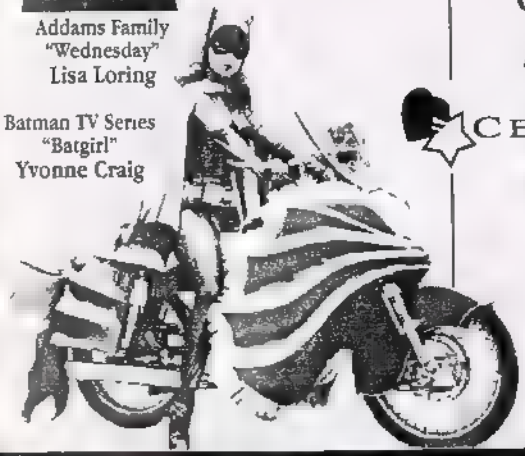
THE OUTER LIMITS



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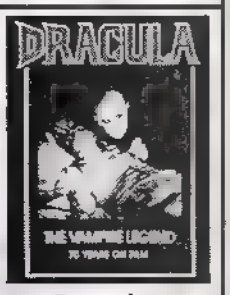

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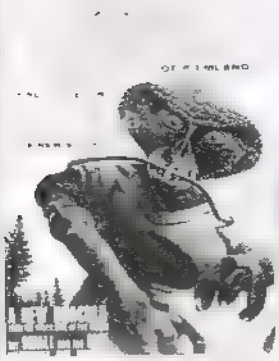

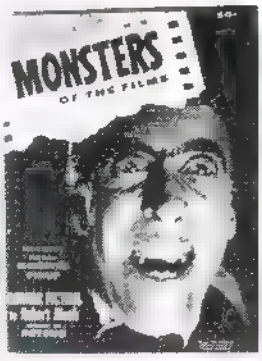

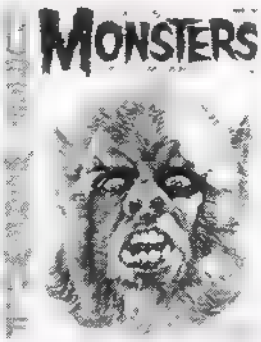

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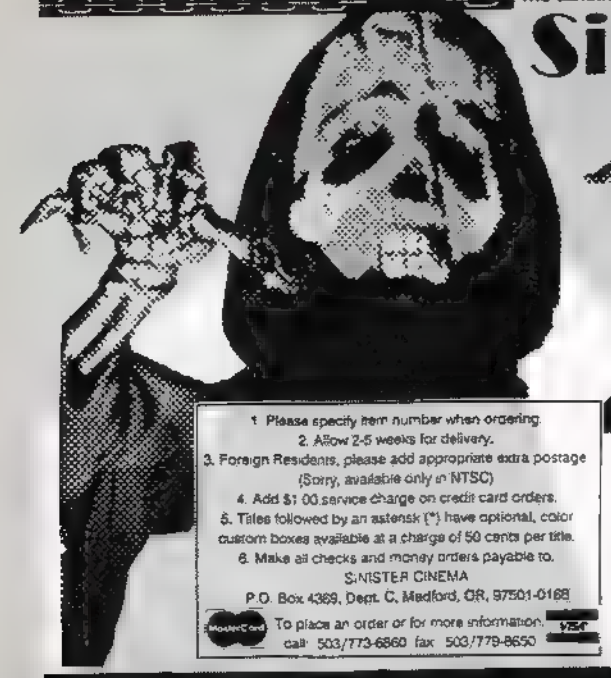

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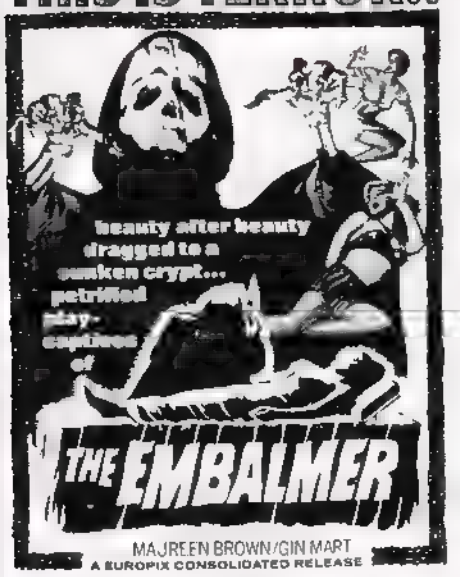


THE EMBALMER* (1965) Maureen Brown, Gin Mart, Luciano Gasper, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend is on the loose under the streets of Venice. He pulls beautiful girls down into murky canals that catacomb the sewers of the ancient Italian city. He kills and "stuffs" them, then adds them to his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Originally shown on a double bill with THE SHE BEAST. Very rare and first time on video. Recommended. From 35mm. H210

FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kenney, John Hoyt. A 1950s drive in classic. A mad doll-maker has a shrinking machine in his back room that reduces people to a tenth of their size. He's a lonely old wacko that keeps his victims in small glass tubes, taking them out occasionally to ward off the emotional strain of his solitude. Agar who's been miniaturized himself, rallies the other victims against their giant captor. From 16mm. $187

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Denny Miller, Mala Powers. The year is 1975. A spaceship is launched from the Earth on a mission to Venus. As it streaks through space, it's passengers are horrified to learn that Earth has been destroyed by a nuclear holocaust (they witness it on their telescreen). The Red Chinese have destroyed the planet with a nuclear doomsday device! They then devise a plan to save what's left of the human race. An interesting and equally obscure American sci-fi thriller. Color. from 16mm. $189

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A must-see for George Zucco fans. It's a creepy little mystery that takes place in a forboding wax museum filled with the waxen images of famed murderers and gangland figures. Zucco (in his usual fell hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. Released by Paramount. $12.95 plus $2.05 for packaging, handling, and postage. From a gorgeous 16mm print. M235

MADEMOISELLE STRIPTEASE (1956 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous, best-selling novel that gets her into heap big trouble with her conservative family (especially her father). She eventually ends up in Paris as a stripper. Bridget is stunning! An absolute knockout (take my pulse, please). This European sexploitation-comedy is well produced and highly enjoyable. Released on the same bill as LIANE, JUNGLE GODDESS. From 35mm. X081

WHAT!* (1963) Christopher Lee, Tony Kendall, Daliah Lavi, Harriet White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Chris is later found dead, but his ghost comes back to haunt the castle. A top-notch Italian horror thriller. There have been a lot of chopped up, awful copies of this Mario Bava classic floating around the past few years, so now you can throw them away. This is the uncut American theatrical release version, transferred from a technicolor 35mm print. H207

THE GAUNT STRANGER (1938 aka THE PHANTOM STRIKES) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace chiller. The ex-partner of a master criminal is protected by the police after his life is threatened. The criminal--a master of disguise--tracks him down and kills him anyway, in spite of the police "protection." The opening titles are a knockout and the music score is extremely atmospheric. EW10

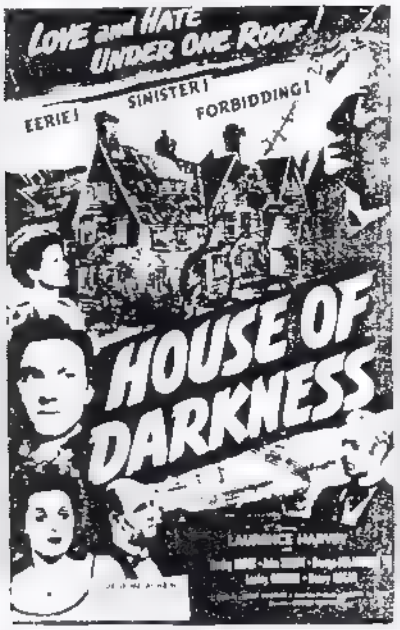
ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who marries a Jewess. He event ually banishes her though, after discovering her unfaithfulness. He then falls in love with a hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. In color and from a nice 16mm print. $S73

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero, Tomas Milian. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross (the hand was only freed when his pet hawk ate it off). Rey became an international star a few years later when he made THE FRENCH CONNECTION. Color. from 16mm. W015

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians get wind of it and stop the train. A standoff between the good guys and the commies ensues. A very literate, engaging script that keeps your interest parked. This film, more than any other, showed the acting potential of Errol Flynn's son, Sean, who plays the lead role. Strongly recommended. From 16mm. $P17

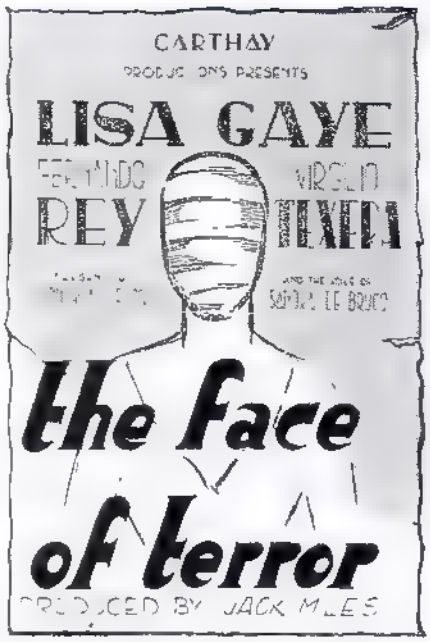
SCREAM OF THE DEMON LOVER* (1971) Jeffrey Chase Jennifer Harvey Agostino Belli. A hideously disfigured killer who seems to get uglier every time the full moon rises terrorizes a small, remote village. Meanwhile, a beautiful woman and a 15th century baron work on an experiment to show that matter can never be destroyed. What's the connection? This is a fine European horror opus that was originally paired with THE VELVET VAMPIRE. Uncut and rated "R". Color from 16mm. H212

HOUSE OF DARKNESS (1948) Laurence Harvey, Leslie Brooks, John Stuart. Atmospheric chilling, and very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who brutally murders his step-brother in a creepy old, "haunted" house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. One of Laurence Harvey's first films. Never before on video. From 16mm. H203



HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Betti, directed by Mario Bava. A handsome guy marries a good-looking gal. There's just one problem: whenever sexual passions between the two begin to rise, he comes down with a bad case of impotency. This stems back to some horrible problem from his youth. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his terrible past. Recommended. Color from 16mm. H211

DAVID AND GOLIATH* (1961) Orson Welles, Ivo Payer, Eleonora Rossi Drago, Kronos. Bam! Right in the eye. The classic retelling of the age-old fable of David and Goliath. Welles is colorful- even if he is a bit hammy--as King Saul. Payer is a very masculine David, not the usual weakling type as portrayed in other filmed versions. Kronos plays Goliath. Released here by Allied Artists. Color from 16mm. $S75



FACE OF TERROR (1959) Lisa Gaye, Fernando Rey, Gerard Tichy. A schlocky but fun mixture of horror and science fiction. Rey plays a scientist who develops a new serum that can eradicate scar tissue. He takes a young girl and transforms her horribly disfigured face into a thing of beauty again. Unknown to him, she just happens to be an escaped lunatic from a mental institution. After her treatment she escapes, injuring the scientist in the process. Later on, her face starts to look rather odd. Great fun. From 35mm. H204

NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford, Patrick Allen, Felix Aylmer. Bill Nagy produced by Anthony Hinds. Possibly the most sought-after Hammer film. In a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. A scandal erupts. The girl's father--a school teacher--tries to bring him to justice. Outstanding! First time on video. $12.95 plus $2.05 for packaging, handling, and postage. From a gorgeous 35mm scope print. M235

THE DEVIL'S HAND (1942, aka **CARNIVAL OF SINNERS**) Pierre Fresnay, Josseline Gael, Marcelle Monthyl. A fine French fantasy-horror film about an artist who buys a hand which seems to bring him luck. This turns out to be the hand of Satan, himself, who puts the artist into a terrible dilemma. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent straight to Hell. This incredibly rare film is now available on video for the first time. From 16mm. H202

SEE IT AND THEN WARN YOUR CHILDREN!
"Never take candy from a stranger"
and then it made us play it at every game
GWEN WATFORD • PATRICK ALLEN • FELIX AYLMER
A HAMMER FILM PRODUCTION • MEGASCOPE • Directed by HOWARD J. BECK • An OMAT Release

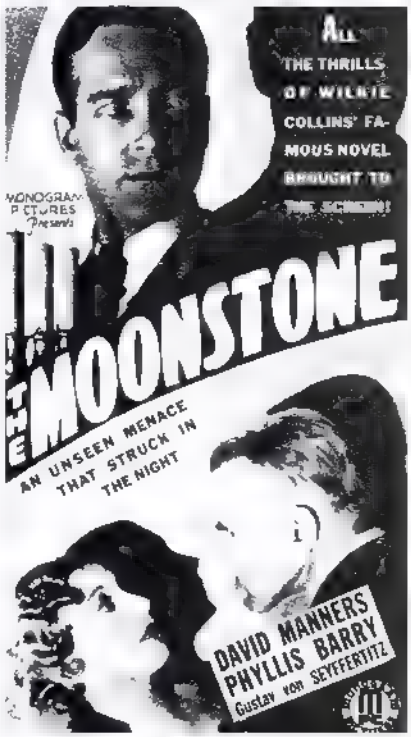
GOLIATH, KING OF THE SLAVES* (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane. The tyrant of Babylon, Balthasar rules Assyria with an iron fist, oppressing and sacrificing his people to the goddess, Ishtar. The rightful heir to the throne (Gordon) leads a group of slaves in an attempt to overthrow this bloodthirsty ruler and his evil followers. He and his men are aided in their noble quest by the King of Persia. Another great Scott vehicle. Not to be missed! Color from 16mm. $S77

SLAVE GIRLS SACRIFICED AT THE WHIM OF A RUTHLESS KING!
GORDON SCOTT
GOLIATH
KING OF THE SLAVES
EASTMAN COLOUR SUPERSCOPE

CORRIDOR OF MIRRORS* (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance; Romney is the girl who falls under his spell and comes to his mysterious mansion where she eventually is murdered by strangulation. Visually stunning, a well-produced and finely acted gothic thriller. Lee's debut. $12.95 plus $2.05 for packaging, handling and postage. From 16mm. M236

HAIL MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. American actors went overseas in droves during the sixties. Some of their European efforts were mediocre, but some--like this one--were exceptional. This is a terrific film with a top-notch international cast. Klugman and Silva play mafia hit-men ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels to his old friend, Eddie. An intriguing look at the emotional make-up of mafia hit-men. Recommended. From 16mm. $P19

THE MOONSTONE* (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his hindu servant arrive at a gloomy mansion during a terrific storm. There they deliver the Moonstone, a famed gem recaptured from a lost temple in the wilds of India. The creepy estate is filled with a cast of sinister looking guests and servants and during the night the gem disappears. A great old-dark-house thriller from Monogram. $12.95 plus $2.05 for packaging, handling and postage. From 16mm. FH49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DAVID MANNERS
PHYLLIS BARRY
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NEW RELEASES!

For The Holiday Season

As incredible as it may sound, Sinister Cinema has opened the flood gates. Here are 72 of the over 700 new releases (sorry, we couldn't fit them all into this ad) we now have available. Our total titles available is now approaching 2000! Look for a number of new Christopher Lee titles, as well as several new additions from famed horror director Mario Bava. Looking for something not found in the ad? Call us; it's probably one of the over 600 other new titles not listed here

SCIENCE FICTION

SAVAGE FURY (1935) Noah Beery, Jr., Walter Miller, Dorothy Short. An interesting jungle/sci-fi thriller about two teams of scientist competing in the steamy African jungle over a secret formula. They end up in the lost city of Mu, where a mad prince threatens them with weird electrical death rays and dungeons of fire. From 16mm. S185

BLAKE OF SCOTLAND YARD* (1937) Ralph Byrd, Herbert Rawlinson, Joan Barclay, Lloyd Hughes. A young inventor and a famed Scotland Yard detective fight against a cloaked madman with a claw hand known as "The Scorpion." At stake is control of death ray machine. From 16mm. S186

THE FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kenney, John Hoyt. A mad doll-maker has a shrinking machine that reduces people to a tenth of their size. He keeps his victims in small glass tubes, taking them out occasionally to ward off his loneliness. They eventually plot their escape. From 16mm. S187

GORGO (1961) Bill Travers, William Sylvester. A classic monster movie about a baby dinosaur that's captured and put on exhibition in London. It's gigantic mother goes on a rampage and practically destroys the city looking for her baby. Great special effects. Beautiful color. From 35mm. S188

DEATH RAY OF DR. MABUSE (1964) Wolfgang Preiss, Peter Van Eyck, Yvonne Furneaux, Toko Yani. The maniacal Dr. Mabuse threatens the world with a death ray. This was the last of the six German Mabuse from the '60s. From 16mm. S189

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Danny Miller, Mala Powers. A spaceship streaks toward Venus. It's passengers are stunned to see the destruction of Earth on their telescreen. The Red Chinese have destroyed the planet with a nuclear doomsday device! Color from 16mm. S190

FUTURE WOMAN (1975) George Sanders, Shirley Eaton, Richard Wyler, directed by Jess Franco. A beautiful woman from "Femina" leads a well-trained (and very attractive) female army in a plot to take over the world. They use the oldest trap in the world as bait: sex. Quite rare and very bizarre. A hoot. Color, from 16mm. S191

THE CRATER LAKE MONSTER (1977) Richard Cardella, Glenn Roberts, Kacey Cobb. A meteor splashes down in Crater Lake, awakening a dormant dinosaur in the process. Big fight between the monster and a snowplow. From 35mm. S192

STAR ODYSSEY (1977) Sharon Baker, Chris Avram. An exciting sci-fi thriller about a horrible alien mastermind who's chosen the Earth for annihilation. The Earth sends a fleet of starships to fight against the super robots from this far-off galaxy. Color, 16mm. S193

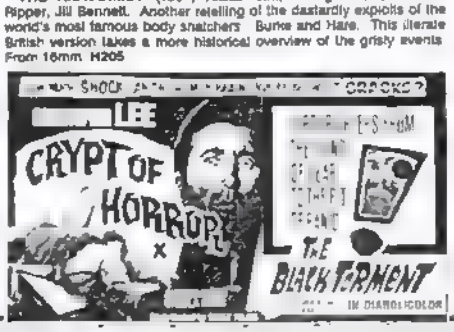
HORROR

THE DEVIL'S HAND (1942, aka **CARNIVAL OF SINNERS**) Pierre Fresnay, Josseline Gael, Marcelle Monthyl. A fine French fantasy/horror film about an artist who buys a hand which seems to bring him luck. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent to Hell. From 16mm. H202

HOUSE OF DARKNESS (1948) Laurence Harvey, Leslie Brooks, John Stuart. Very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who kills his step brother in a haunted house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. From 16mm. H203

FACE OF TERROR (1959) Lisa Gaye, Fernando Rey. A scientist develops a serum that can transform a scarred face into a thing of beauty again. Unknown to him, his subject turns out to be an escaped lunatic from an asylum. Great fun. From 35mm. H204

THE ANATOMIST (1961) Alistair Sim, George Cole, Michael Ripper, Jill Bennett. Another retelling of the dastardly exploits of the world's most famous body snatchers: Burke and Hare. This literate British version takes a more historical overview of the grisly events. From 16mm. H205



CRYPT OF HORROR (1963) Christopher Lee, Ursula Davis, Jose Campos, Vera Valmont. A witch curses the family of Count Karnstein. The witch herself will someday be reincarnated as one of the Count's offspring. Years later, the Count fears his daughter is the one. A gripping Italian horror film. From 16mm. H206

WHAT!* (1963) Christopher Lee, Tony Kendall, Dalilah Lavi, Harriet White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Lee is later found dead; his ghost haunts the castle. A top-notch Italian horror thriller. This is the uncut, [illegible] American theatrical release version. [illegible] From a technicolor 35mm print. H207

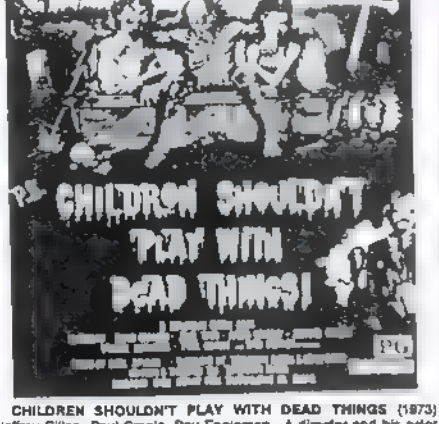
BLACK TORMENT (1964) Heather Sears, John Turner, Ann Lynn. A British nobleman is suspected of rape, murder, and witchcraft. He returns to his castle with a new bride. There, he is haunted by his mad twin brother and the ghost of his first wife. First time on video. From 16mm. H208

SWEET SOUND OF DEATH (1965) Emil Cape, Dianik Zurakowska, Victor Israel. A very effective b&w chiller about a man who has a premonition of his lovers death. He later finds out she has actually died in a plane crash. Her ghost then returns from the grave and lures him to the haunted castle of her ancestors. Similar to CASTLE OF BLOOD. First time on video. From 16mm. H209

THE EMBALMER* (1966) Maureen Brown, Gin Mart, Luciano Gasper, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend pulls beautiful girls down into murky canals of Venice. He kills and "stuffs" them for his grisly collection of mock-classic human statues that adorn the walks of his underground lair. Rare and first time on video. Recommended. From 35mm. H210

HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Betti, directed by Mario Bava. A handsome young groom turns out to have an impotency problem with his wife. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his horrible past. Recommended. Color, from 16mm. H211

SCREAM OF THE DEMON LOVER* (1971) Jeffrey Chase, Jennifer Harvey, Agostino Belli. A hideously scarred murderer terrorizes a remote village while a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed. Uncut and rated "R". Color from 16mm. H212



CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1973) Jeffrey Gillen, Paul Cronin, Roy Engleman. A director and his actor friends go to a remote island where—as a bizarre joke—they dig up a corpse and conduct a strange ritual to raise it from the dead. It works! The corpse—along with the rest of the local dead—rise from their graves. Look out! A great comedy horror film. Rated "R". Color from 35mm. H213

NIGHT OF THE SORCERERS (1973) Jack Taylor, Simon Andreu, Lorena Tower. A gritty Spanish horror film about a tribe of jungle savages who chop the heads off white women in their sorcery rituals. The victims come back as vampiric witches dressed in leopard-skin bikinis. Color from 16mm. H214

THE KEEPER (1975) Christopher Lee, Sally Gray, Ross Vezarian. A mad asylum keeper plots to take over the world using hypnosis and murder. One of the rarest Christopher Lee films. Color, from 16mm. H215

SWORD AND SANDAL

ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who banishes his unfaithful wife. He then falls in love with a hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. Color from 16mm. SS73

CAESAR THE CONQUEROR (1961) Cameron Mitchell, Rik Battaglia. Colorful tale of the legendary ruler of Rome as he leads his legions into battle. He and his armies are pitted against the rebel hordes from Gaul. Color from 16mm. SS74

DAVID AND GOLIATH* (1961) Orson Welles, Ivo Payer, Eleonore Rossi Drago, Kronos. The classic retelling of the age-old fable of David and Goliath. Welles is colorful as King Saul. Payer is a very masculine David. Kronos plays Goliath. Color, from 16mm. SS75

THE CASTILIAN (1963) Cesar Romero, Frankie Avalon, Broderick Crawford. An adventurous Castilian nobleman leads his people in a series of daring raids. He is counseled by two patron saints, and later falls in love with a beautiful princess. Color, 16mm. SS76

SON OF HERCULES IN THE LAND OF FIRE (1964) Ed Fury, Claudia Mori. The mighty Ursus faces 5 giants; is caught in an earthquake; lives through imprisonment; and ends up in a spectacular battle as he fights to rescue a king's princess. Color, from 16mm. SS78

GOLIATH, KING OF THE SLAVES* (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane. The rightful heir to the throne of Babylon leads a group of slaves in an attempt to overthrow the evil tyrant who sits on the throne. He is eventually helped by the King of Persia. Another great Scott vehicle. Color from 16mm. SS77

EXPLOITATION

MADEMOISELLE STRIPTEASE (1956 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous novel which gets her into heap big trouble with her conservative father. She eventually ends up in Paris as a stripper. Well produced and highly enjoyable. From 35mm. X041

ORDERED TO LOVE (1963) Maria Perschy, Joachim Hansen, Marisa Mell, Harry Meyen. An unbelievable film, based on actual happenings. During the horrific years of World War II, Hitler instituted "love" camps for furthering the Aryan race. Beautiful young German girls were drafted into these camps and forced to mate with Aryan "studs". Incredible. From 35mm. X082

SLAVE TRADE IN THE WORLD TODAY (1964) Narrated by Allen Swift. An eye-popping mondo movie. Actual scenes of slavery in the world today. See whole tribes sold into bondage; an auction sale for a rich sheik's harem; the brutal practice of slave traders, and much, much more. Shocking and revealing. Color, from 35mm. X083

MALAMONDO (1965) Documentary. That's right, another one of the many amazing mondo movies made during the mid-1960s. This is one of the rarest, showing unusual and shocking scenes from real life. Never before on video. Color from 35mm. X084

CRAZY BABY (1970 aka BATTLE OF THE MODS) Ricky Shayne, Elga Anderson, Joachim Fuchsberger. An imported exploitation quickie about the rock and roll generation--it's hangups, its music, its frustrations, and its conflict with the establishment. Color and Scope. From 35mm. X085

SILENT THRILLS

THE TONG MAN (1919) Sessue Hayakawa, Marc Robbins, Helen Jerome Eddy. An early long thriller set in Chinatown. The story concerns the Bo Sing Tong, the most powerful and dreaded of Chinatown's secret societies, dealing in blackmail and murder. From 16mm. ST38

WHEN THE CLOUDS ROLL BY (1919) Douglas Fairbanks, Albert MacQuarrie, Ralph Lewis. Doug plays a stock broker who unknowingly becomes the victim of a mad scientist's mind altering experiments. Doug's weird nightmare sequence is a knockout. From 16mm. ST39

THE CYCLONE CAVALIER (1925) Reed Howes, Wilfred Lucas, Carmelita Geraghty. A young American adventurer gets in trouble with the law at home. His rich father sends him to Central America on a mission filled with danger and suspense. From 16mm. ST40

DANGEROUS TRAFFIC (1926) Francis X. Bushman, Jr., Mildred Harris, Jack Perrin, Hal Wallace. An enterprising newspaper sends a young reporter to a coastal town to report on the activities of a ruthless liquor "high-jacking" gang. The reporter helps federal agents bring the gang to justice. From 16mm. ST41

SAVAGE PAMPAS (1966) Robert Taylor, Ty Hardin, Ron Randell, Marc Lawrence. Taylor plays a wagonmaster responsible for delivering a wagon-load of heroin to a far-off encampment in the wilds of Argentina. Color, from 16mm. W012

HELLBENDERS (1966) Joseph Cotten, Norma Benguel, Al Mulock. Cotten turns in an outstanding performance as a former Confederate office gone mad. He and his gang massacre a Union convoy, stealing a million dollar shipment that they hope will resurrect the Confederacy. Color, from 16mm. W013

THE UGLY ONES (1969) Richard Wyler, Tomas Milian, Elias Kann. A top-notch spaghetti western! A woman is torn between the two men she loves: a bounty hunter and the fugitive outlaw he is hunting. She commits her affections to the outlaw only to find out what kind of low scoundrel he really is. Recommended. Color, from 16mm. W014

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross, and only freed when his pet hawk ate the pinned hand. Color, from 16mm. W015

FANTASY

KING ARTHUR WAS A GENTLEMAN (1942) Arthur Askey, Evelyn Dall, Anne Shelton. This rare British comedy is set in Africa. Askey plays Arthur King, a meek, goofy British soldier who rescues his friends from captivity with a sword he believes to be the magical sword of King Arthur. F020

HALFWAY HOUSE (1944) Mervyn Johns, Tom Wall, Francoise Rosay, Glynis Johns. A pleasant British fantasy about a group of troubled people who gather for the night at a mysterious inn, run by a quiet, but all-seeing innkeeper and his daughter. The pair cast no shadows or reflections. Recommended. From 16mm. F021

VICE VERSA (1945) Roger Livesay, Petula (Downtown) Clark, Anthony Newley, directed by Peter Ustinov. A wonderful British fantasy about a magic stone that makes the soul and personality of a pompous British father change places with his schoolboy son. Remade in '88 with Judge Reinhold. From 16mm. F022

LITTLE RED RIDING HOOD (1960) Maria Garcia, Jose Moreno. Another mind boggling K. Gordon Murray import from south of the border. A vivid, sometimes absurd, often unintentionally hilarious retelling of the Red Riding Hood legend. Nice color 16mm. F023

PUSS N' BOOTS (1961) Rafael Munoz, Santamon, Humberto Dupeyron. There are ghoulish little creatures running to and fro in this classic fairy tale. Another K. Gordon Murray exercise in dubbed futility. Hilariously ludicrous. Color, from 16mm. F024

SPYS, ESPIONAGE, AND INTRIGUE

A MAN CALLED ROCCA (1961) Jean Paul Belmondo, Christine Kaufman. In this well paced intrigue thriller, Jean Paul's friend ends up in prison. J.P. tracks down the racketeer responsible, via his girlfriend. From 16mm. SP15

THERE'S GOING TO BE A PARTY (1961) Eddie Constantine, Barbara Laage, Claude Cerval. Eddie is sent on a top secret mission to rescue a fellow agent who is being held captive. The culprit is an unknown double agent. From 16mm. SP16

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians stop the train and a standoff ensues. Probably Flynn's best film. From 16mm. SP17

MAKE YOUR BETS LADIES (1964) Eddie Constantine, Nelly Benedetti, Daniel Ceccaldi. One of Eddie's better films. He plays a secret agent searching for a missing NATO weapons scientist who has invented a ring that emits a paralysis ray. Very James Bondish, and good fun. From 16mm. SP18

HAIL MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. A terrific film! Klugman and Silva play mafia hitmen ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels toward his old friend Eddie. From 16mm. SP19

EDGAR & BRYAN WALLACE

THE GAUNT STRANGER (1938 aka **THE PHANTOM STRIKES**) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace chiller. The ex-partner of a master criminal is protected by the police. The criminal--a master of disguise--tracks him down and kills him anyway, in spite of the police. EW10

THE TERRIBLE PEOPLE (1960) Karin Dor, Joachim Fuchsberger. Elizabeth Flickenschildt. A creepy German-made Edgar Wallace thriller about the ghost of a hanged man who returns to fulfill his promise. All of his accusers must die! From 16mm. EW11

FELLOWSHIP OF THE FROG (1960) Carl Lange, Joachim Fuchsberger, Siegfried Lowitz. A young American detective becomes involved in a series of ghastly crimes. The only clue to be found is the mysterious seal of the White Frog. Another well done German-made Wallace thriller. From 16mm. EW12

SECRET OF THE RED ORCHID (1962) Christopher Lee, Marisa Mell, Adrian Hoven. Chris plays an FBI agent sent in to help Scotland Yard track down a murdering blackmailer and help bust an international crime syndicate. One of the better German Edgar Wallace thrillers. From 16mm. EW13

THE WHITE SPIDER (1963) Karin Dor, Joachim Fuchsberger, Horst Frank. The most sought-after German Edgar Wallace thriller. A mysterious master detective--whose face no one ever sees--tries to stop a massive plot against the free world. From 16mm. EW14

FORGOTTEN HORRORS

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage.

TERROR BY NIGHT (1931) Una Merkel, William Collier, Jr., Zasu Pitts, Nat Pendleton. A rich, philandering husband is found horribly murdered in his posh penthouse apartment. At one point, all the lights go out and a suspect is found shot. The police arrest the wrong man. The neighbor below figures out who did it and the trick murder weapon used for the crime. From 16mm. FH48

THE MOONSTONE* (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his hindu servant arrive at a gloomy mansion during a terrific storm to deliver the Moonstone, a famed gem from a lost temple in India. The creepy estate is filled with a cast of sinister looking characters and during the night the gem disappears. A great old-dark-house thriller from Monogram. From 16mm. FH49

OUANGA (1935 aka **CRIME OF VOODOO**) Fredi Washington, Philip Brandon, Marie Paxton. A forgotten, all-black horror film about a voodoo priestess who sends out a "death ouanga" to the fiancee of the man she lusts for. When that fails, she sends two zombies from their graves to snatch the girl away and bring her to a violent death. A must-see curiosity, in the same vein as WHITE ZOMBIE. FH50

MYSTERY-SUSPENSE-FILM NOIR

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage.

PAINTED FACES (1929) Joe E. Brown, Helen Foster, Barton Hepburn, Dorothy Gulliver. A must-see early talkie. A vaudeville performer is murdered backstage. Another performer is tried for the crime. Brown--in a non-comedy performance, complete with Scandanavian accent--is the lone juror pleading for the man's innocence. An all-rare Tiffany production. First time on video. From 16mm. M228

THE PHANTOM BROADCAST (1933) Ralph Forbes, Vivienne Osborne, Gail Patrick, Guinn Williams. A famous radio singer is brutally murdered. Afterward, it's learned his singing voice had always been dubbed in by a twisted cripple. A nice Monogram production. From 16mm. M229

FLIRTING WITH DANGER (1934) Robert Armstrong, William Cagney, Edgar Kennedy, Maria Alba. Another fine Monogram effort about three devil-may-care powder mixers who encounter danger when sent to work at a South American dynamite plant. From 16mm. M230

THE BLACK ABBOT (1934) John Stuart, Judy Kelly, Richard Cooper. An extremely rare British crime thriller. A gang of crooks hold a rich man for ransom in his own house. Not to be confused with the Edgar Wallace tale. M231

HOUSE OF THE SPANIARD (1936) Brigitte Horney, Peter Haddon, Jean Galland, Allan Jeayes. The setting is a creepy, marshbound mansion near Liverpool, inside its walls is a British businessman who's actually a Spanish revolutionary who runs a counterfeiting ring. A fine British thriller. From 16mm. M232

DUSTY ERMINE (1936, aka **HIDEOUT IN THE ALPS**) Ronald Squire, Jane Baxter, Anthony Bushell. A well known forger takes the blame when his nephew joins a gang of notorious counterfeiters. The action in this British thriller takes place in Austria. M233

UP IN THE AIR (1940) Frankie Darro, Marian Marsland, Marjorie Reynolds, Tris Coffin, Lorna Gray, Gordon Jones. One of the slickest looking Monogram films you'll ever see. A murder is committed at a radio station. Frankie and Marian set out to solve the crime. From a gorgeous 16mm print. M234

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A creepy little Paramount mystery that takes place in a forboding wax museum filled with murderers and gangland figures. Zucco (in his usual felt hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. From a gorgeous 16mm print. M235

CORRIDOR OF MIRRORS* (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance; Romney is the girl who falls under his spell and comes to his mysterious mansion where she winds up strangled. Lee's first film. Visually stunning. From 16mm. M236

THE FLYING SCOT (1957, aka **THE MAILBAG ROBBERY**) Lee Patterson, Kay Callard, Alan Gifford. A trio of thieves work out what appears to be a perfect plan for a train robbery. Then they try to implement it. A nicely done British crime film. M237

NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford, Patrick Allen, Felix Aylmer, Bill Nagy, produced by Anthony Hinds. Possibly the most sought-after Hammer film. In a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. The girl's father tries to bring him to task. Outstanding! From a 35mm scope print. M238

THE HARDER THEY COME (1973) Jimmy Cliff, Carl Bradshaw, Janet Barkley. A cult favorite about a young Jamaican who attempts to become a pop star. He fails and eventually turns to a life of crime. Brutal action, underscored by an incredible music score. Highly recommended. Uncut, rated "R". From a nice 16mm print. M239

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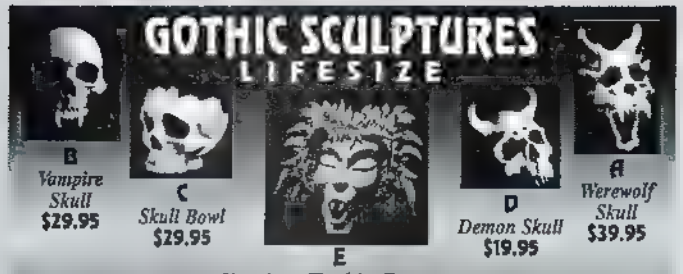

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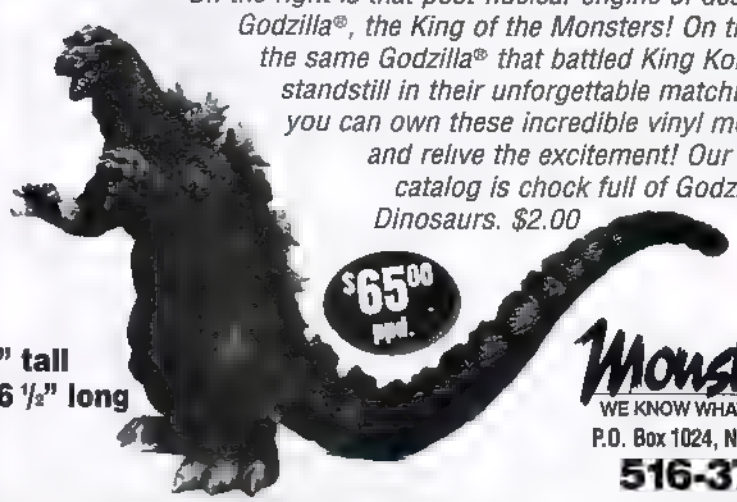

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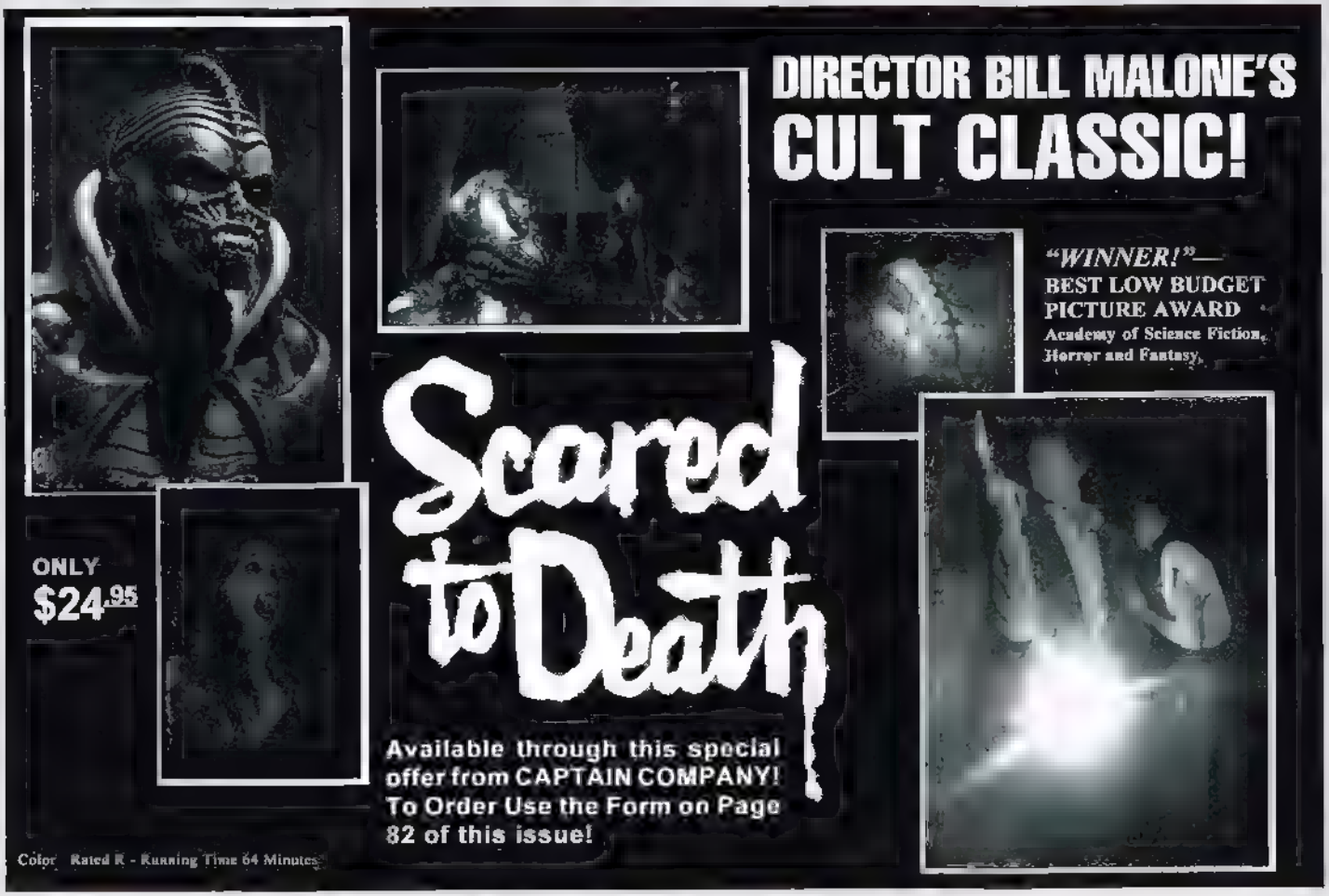
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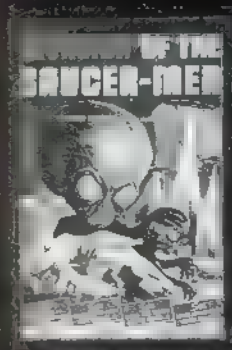

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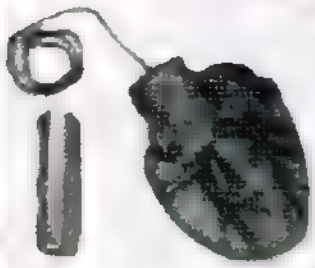

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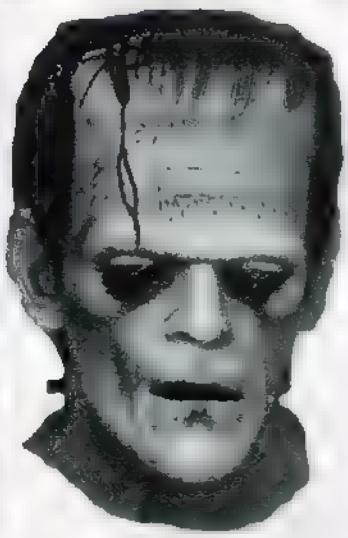

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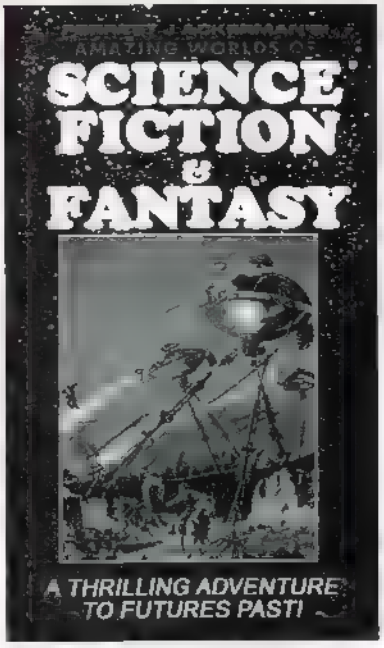

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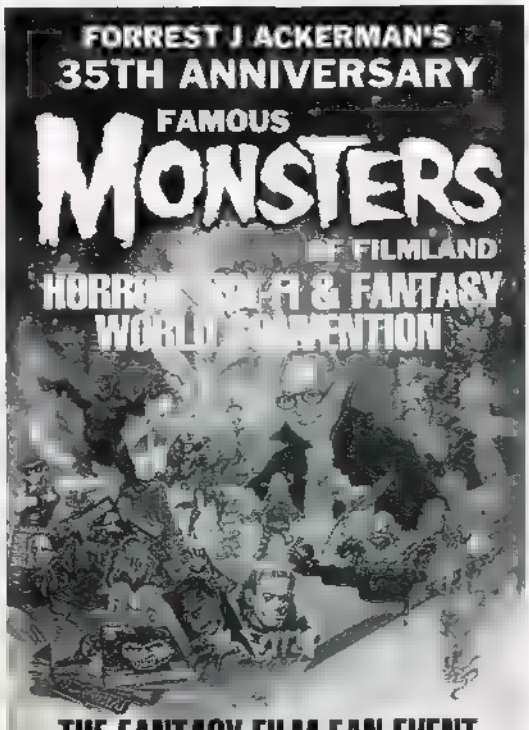

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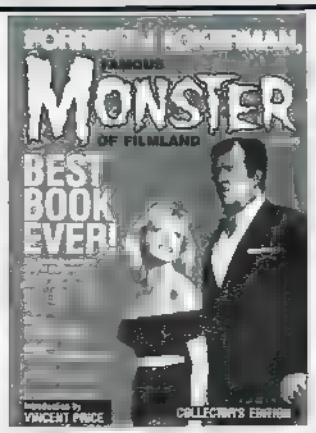

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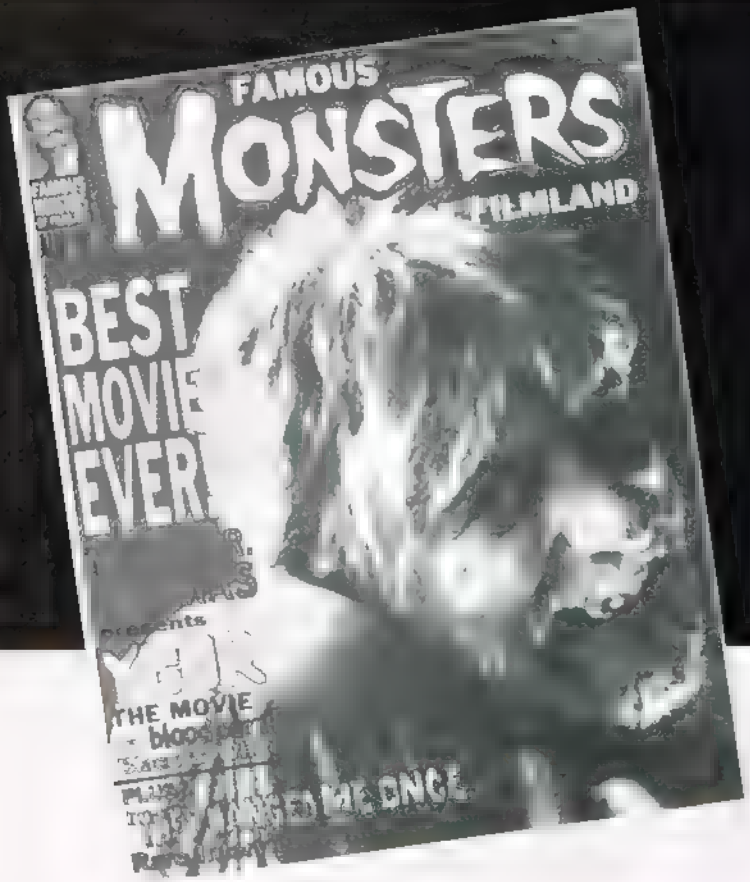

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Dynacomm and Forrest J Ackerman Proudly Present a Very Unusual Offer...

A GENUINE PIECE OF THE "KILLER" BRONTOSAURUS MODEL FROM THE 1933 PRODUCTION OF KING KONG

YOU CAN OWN A PIECE OF MONSTER MOVIE HISTORY!

SPECIAL OFFER TO FAMOUS MONSTERS OF FILMLAND READERS!

Among the most priceless artifacts in the Ackermuseum Collection are several of the dinosaur models built by Marcel Delgado and animated by the legendary Willis O'Brien for the 1933 masterpiece, KING KONG.

The metal skeletons and wooden spines and heads are well preserved. However, due to the ravages of time, the soft pieces of the rubber outer skin covering some of these models has broken off. These small sections can never be restored to the models.

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We are making them available to Famous Monsters of Filmland readers as a beautiful WALL PLAQUE DISPLAY!

LARGE 9" X 12" DISPLAY

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No two pieces are exactly the same and sizes will vary, but each plaque will contain a piece approximately 1 to 1.5 inches square. The artifacts are enclosed in a clear plastic box (yes, it can be opened or you can permanently glue it shut) mounted on the face of the plaque. Two photos at the top of the plaque show the model as it appeared in the scene from the film and as the skeleton appears today in the Ackermuseum.

CERTIFICATE OF AUTHENTICITY

At the bottom of the plaque is a description of the artifact, with a certificate of authenticity signed by Forrest J Ackerman. Sorry, due to scarcity of supply, only one plaque per customer.

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We will make only a limited number of these plaques. Each will be signed and numbered and we will ship sequentially.

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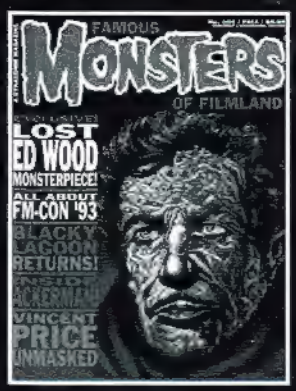

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